CATALOGUE

OF THE

SCULPTURES

IN

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C.

1922

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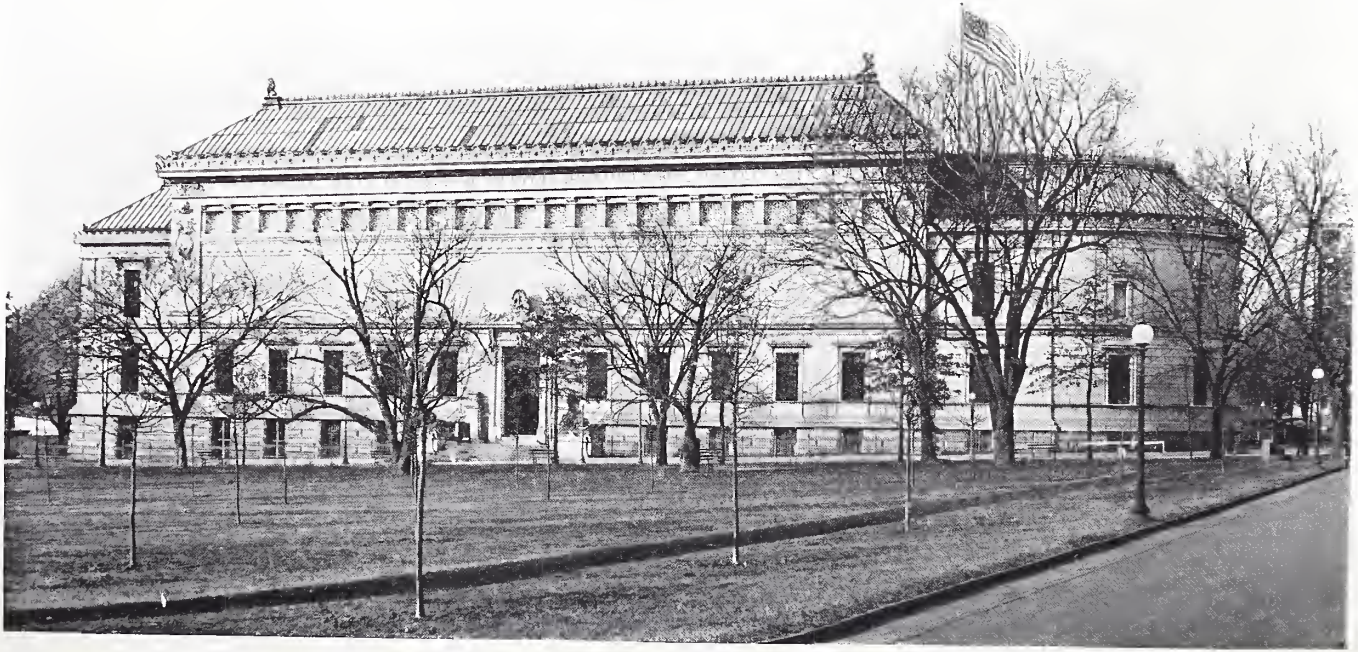

THE CORCORAN GALLERY OF ART

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WASHINGTON, D. C.
1922

66TH EDITION
3,000 of the new revised edition
In all, 240,000

PRESS OF GIBSON BROS., INC.
WASHINGTON, D. C.
1922

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NOTE TO THE PUBLIC

THE HISTORY of The Corcoran Gallery of Art, and also a brief sketch setting forth the necessity of erecting the present building, together with a description of the building, are incorporated in the Catalogue of Paintings, which is for sale by the janitor at the main entrance to the building.

For the convenience of the public it may be stated that the first or main floor of the Gallery is devoted to the display of works in sculpture, and that the second floor is utilized for the installation of paintings.

The dimensions of all the rooms and galleries are given on the accompanying floor plans.

The Gallery is open to the public as follows:

Sundays, from 1:30 to 4:30 P. M.

On Mondays, from 12:00 M. to 4:30 P. M.

On Tuesdays, Wednesday, Thursdays, Fridays and Saturdays from 9:00 A. M. to 4:30 P. M.

On Christmas Day and July 4th it is closed to the public, but on other public holidays it is open from 10:00 A. M. to 2:00 P. M.

On public holidays and Tuesdays, Thursdays, Saturdays and Sundays, the admission is free.

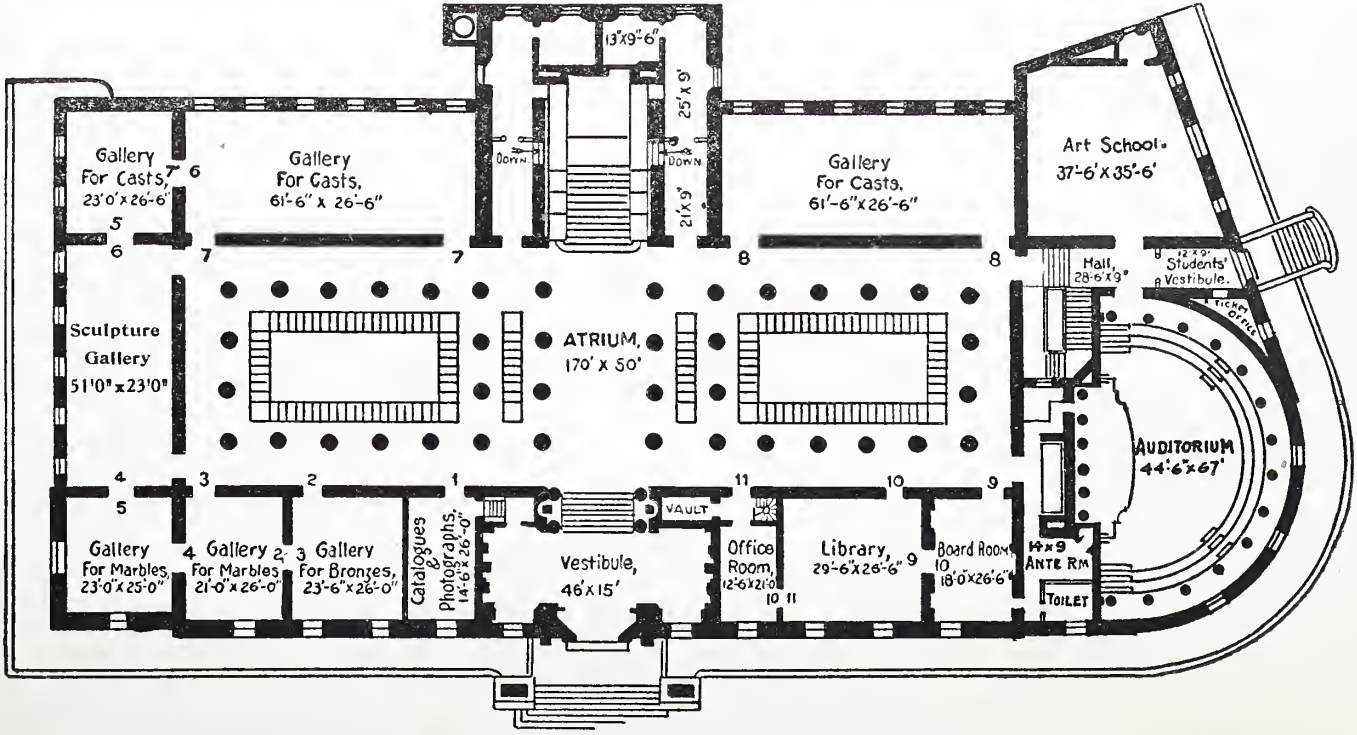
On Mondays, Wednesdays and Fridays, an admittance fee of 25 cents is charged.

For information concerning the Art School connected with the Gallery see Prospectus, separately printed, to be had by application to the Secretary of the Art School.

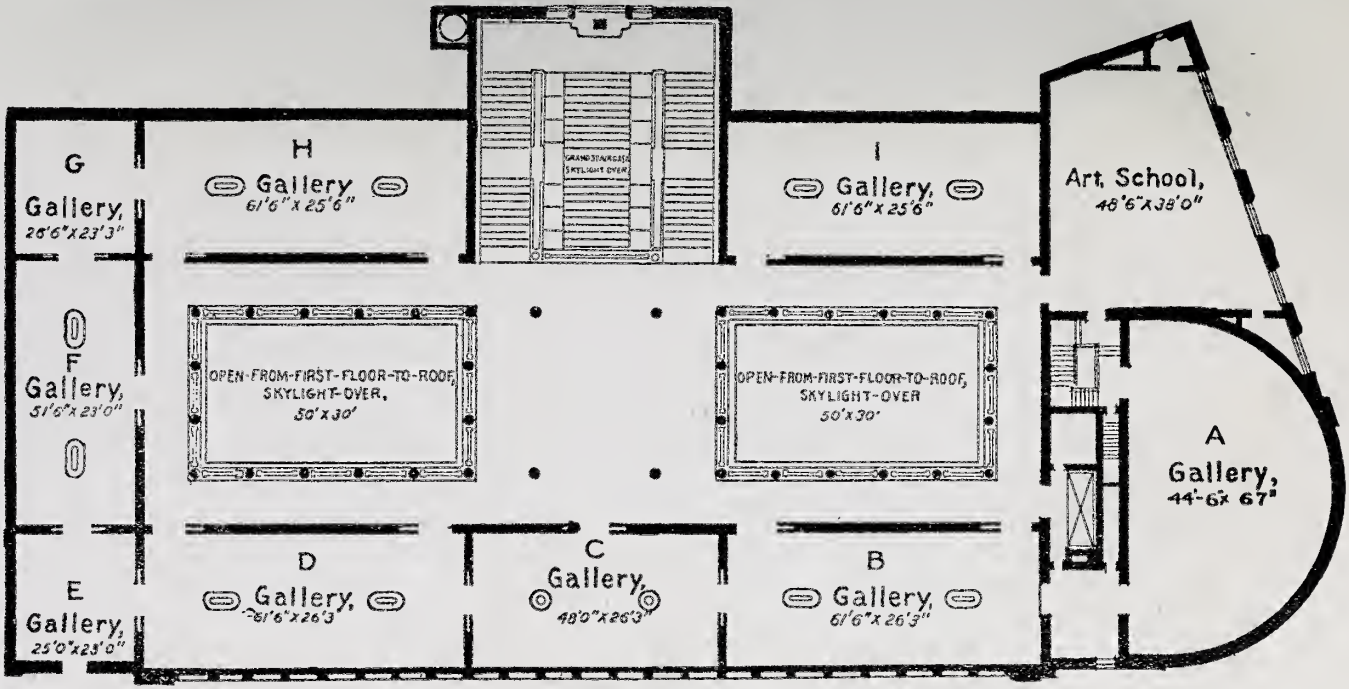
Photographs of many of the paintings and other works of Art in the Gallery are for sale at the door.

In accordance with the previous policy of the Gallery it is expected that a succession of various special exhibi-

tions of usual interest and educational value will be continued. These exhibitions include works in the different fields of artistic endeavor—paintings, sculptures, etchings, etc.—and the planning of such special displays, for the education and benefit of our public, has become an important and vital part of the institution's work.



PLAN OF FIRST STORY



PLAN·OF·SECOND·STORY

PLATE I

THE PARTHENON

A. Metopes B. Pediment C. Frieze

Casts from Antique Sculpture

THE PARTHENON

Plate I, opposite page

The Parthenon, a Doric temple of white marble, erected in honor of Minerva (Athene Polias), the tutelar deity of Athens, was completed in the year 438 B. C., sixteen years after its commencement. The temple was built during the administration of Pericles, who employed Callicrates and Ictinus as architects under the direction of Phidias, to whom he entrusted all works of magnificence and who embellished it with statues and bas-reliefs. It was 227 feet long, 101 wide, and 65 in height, with 8 pillars front and back, and 17 on each side; these pillars were 42 feet high and 17½ in circumference, the distance between them being 7 feet 4 inches.

The Frieze of the Parthenon

Plate I, C

This frieze, in low relief, ran around the top of the inner faces of the colonnade and outer wall of the *cella* of the temple, yet within and below the roof, and 39 feet above the pavement.

As the entablature above the outer columns descended 4 feet 9 inches below the lower edge of the frieze as it was placed on the wall, the frieze could only receive its light diffused between the columns and reflected upwards from the pavement of the colonnade. Owing to this circumstance, as well as to the peculiar position of the spectator when looking at the frieze, standing within the columns, the artist was forced to keep his relief very flat, so that it only rises 1¾ inches from the background, and at the highest point 2¼ inches; moreover, it is owing to these circumstances that the relief was kept lowest in the lower parts of the frieze and highest in the upper parts, where even sometimes the background is sunk to gain a bolder relief. The frieze was over 522 feet in length, running around the four sides of the temple.

Around the cornice of the south end of the atrium first story, or Statuary Hall of this Gallery, are placed 194 feet of casts from the original marble slab of this frieze. The reliefs commencing with that nearest to, and south of, the main entrance, presenting an unbroken line of young horsemen sweeping along, with here and there a dismounted group, varying the action of the cavalcade, are arranged pre-

cisely as the originals stood in the Parthenon. Following these, and extending to the main staircase on the west, are broken groups representing seated deities (see Nos. 1001 to 1009), virgins with sacrificial oxen, and charioteers.

1001
ZEUS
Frieze of the Parthenon

1002
HERA
Frieze of the Parthenon

1003
IRIS
Frieze of the Parthenon

1004
ARES
Frieze of the Parthenon

1005
ARTEMIS
Frieze of the Parthenon

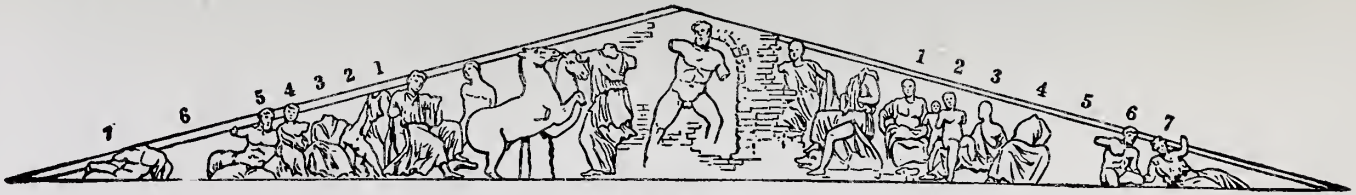
1006
APOLLO
Frieze of the Parthenon

1007
HERMES
Frieze of the Parthenon

1008
ATHENE
Frieze of the Parthenon

1009
HEPHAISTOS
Frieze of the Parthenon

Pediments of the Parthenon



Western Pediment

Eastern Pediment

PLATE II

The Western Pediment

Plate II, page 13

The myth here represented is as follows:

Athene and Poseidon both claim the patronage over the land of Attica. Their claims are to be decided by some token, symbol, or sign of their power; and, according to various traditions, the judges who are to decide which of these token contains the weightiest claim to the patronage are either the Olympian gods or Kekrops, the hero-king of Athens, with his family, or the Attic people themselves.

There is little doubt concerning the figures at the extreme angles of the pediment, which are generally admitted to be: on the left, the river god Kephissos, No. 7 l., with a nymph not extant, and at the right angle the nymph (Kallirrhoe), No. 7 r., with the river Ilissos, No. 6 r., crouching beside her. The real doubt exists with regard to the remaining figures at either side. No. 1 on the left is called by Michaelis and others Kore, holding the boy Iakchos (No. 2), who is turning towards the seated female figure Demeter (No. 3), while Nos. 4 and 5 are called in the British Museum Pandrosos and Kekrops, and by Michaelis, Hygieia and Asklepios. The corresponding figures on the other side are called (No. 1) Leukothea, with Palæmon and Eros in her arms, (No. 2) Aphrodite in the lap of (No. 3) Thalassa, No. 4 being a Nereid. The other system of interpretation, first formed by Brunn, makes all the figures on either side of Nike and Amphitrite partake of the nature of the river gods at either angle, considering them personifications of Attic locality. Of this pedimental group, fortunately drawn by Carrey in 1674, before the destruction of the Parthenon, only more or less fragmentary remains of Athene, Poseidon, Hermes, Amphitrite, perhaps Nike, and of 1, 6, and 7 r., and 4, 5, and 6 l. are extant in the British Museum.

1010

RIVER GOD, KEPHISSOS

Original Elgin Marble (440 B. C.), British Museum

H., 2 ft. 8 in.; L., 6 ft. 4 in.

This figure stood in the north angle of the western pediment of the Parthenon, and is represented as raising himself on an arm from a recumbent position, to listen to the announcement of the triumph of Minerva over Neptune.

"This, one of the most famous specimens of Greek sculpture extant, shows the combination of perfect modelling and grandeur which marked the art of Phidias, and displays the care which was bestowed even upon

works of mere decoration. Note, for instance, the remains of finish even on the back of the statue, which could never be seen *in situ*."

NOTE.—The measurements of the casts give the height of the statues and busts *exclusive* of their plinths or bases.

THE EASTERN PEDIMENT

Plate II, page 13

The subject represented in this pediment was, according to Pausanias, the birth of Athene. We cannot believe that the moment represented was that of the actual birth of Athene out of the head of Zeus, an incident sometimes quaintly rendered on archaic vases; nor can we believe that it was that immediately preceding the birth. It must have been the scene immediately succeeding the birth, when Athene stands fully armed before her father and the admiring gods, as described in the Homeric hymn to Athene.

In Carrey's time the centre of the pediment was no longer extant, and he could only give the figures at the wings as here rendered in Plate II, page 11; but there can be little doubt that the centre of the pediment was occupied by Zeus and Athene, with the chief Olympian gods and goddesses to their left and right.

In this plate all the extant figures from this pediment, now in the British Museum, are given, with the exception of a nude male torso at Athens (Michaelis, VI, H. Guide Brit. Mus., Prometheus or Hephaistos, p. 16), and the torso of Nike (?), which has before been ascribed to the western pediment. No. 1 l., the draped female figure rapidly striding towards the angle, is admitted by all to represent Iris, the fleet messenger of the gods, bringing the news of the great event from the dwelling of the gods to the figures seated in the angle. In the case of this, as in that of the western pediment, there are two main groups of interpreters: those, namely, who see in the figures of the angles gods or heroes, and those who consider them to form subdivisions of the composition as a whole, clearly to be distinguished from the central group, and to be personifications of nature in keeping with the character of the chariot-driving figures at the extreme angles, which are admitted by all to represent the sun god and the moon goddess.

Accordingly, the seated figures, 2 and 3 l., would be, after Brunn, the two Horæ who watch the gates of Olympus; the reclining nude male figure, 4 l., would be the mountain god Olympus; while the hitherto generally accepted interpretation for the two female figures has been Demeter and Persephone, and for the male figure, Theseus, Dionysos, or Herakles. Nos. 5 and 6 l. are universally admitted to represent Helios, the sun god, driving his chariot.

No. 2 r. represents Hestia, the goddess of the human hearth, while the female figure 4 r., reclining on the knees of her seated companion 3 r., is the sea, Thalassa, resting on the lap of the earth, Gaia. The current names given to these three figures are the Three Fates, who were supposed to be present at the birth, and are thus figured on the late reliefs in Madrid and Dresden; 5 and 6 r. are admitted to represent Selene, the moon goddess, driving her chariot.

In the western pediment the myth represented shows Athene in her local association with Athens; while in the eastern pediment the birth of Athene from the head of Zeus has an universal association with mankind. The one scene is local, the other cosmical, as the river gods with nymphs framing one scene and the sun and moon framing the other *certainly* indicate, and as the remaining figures *probably* do.

It must be remarked that the prevailing difference of opinion in assigning definite names to the single figures of these pediments is due not only to the fact that we have no passage in ancient authors mentioning them, but that the fragmentary condition of the statues has not even supplied us with the symbols which they held in their hands, and which made their meaning clear to every child in ancient Athens.

The Parthenon appears to have remained in its original condition until the 5th or 6th century of our era, when it was converted into a Christian church—at first of St. Sophia, then of the Virgin Mary. The alterations necessitated by its new dedication chiefly concerned the interior of the temple, and had little effect upon the sculptured decorations. The entrance was transplanted from the east to the west, an apse was built at the east end, and two niches were placed in the tympanum of the western pediment. At the beginning of the 13th century it was converted from a Greek orthodox into a Roman Catholic church, and in 1458 it was turned into a Turkish mosque, a minaret being added to the west end of the south wall. On the whole, the building and the sculptured decorations remained comparatively intact until the latter part of the 17th century, when all nationalities combined in destroying it. In September, 1687, during the war between the Republic of Venice and Turkey, the Venetian general, Francisco Morosini, with an army chiefly of mercenary troops of all nationalities, under the immediate command of Count Koenigsmark, a Swedish general, laid siege to Athens, and bombarded the Acropolis, whither the enemy had withdrawn. Upon hearing that the Turks had stored powder in the Parthenon, on the 26th of September, 1687, at seven o'clock in the evening, a German lieutenant succeeded in sending through the roof of the Parthenon a shell, which ignited the powder and rent the great temple asunder, heaping fragments on either side. In the year 1800, Lord Elgin, then British Ambassador to the Porte, having received permission, began his work of carrying off the Parthenon marbles.

After years of the greatest vicissitudes, occasioning a vast expenditure of money on the part of Lord Elgin, the sculptures finally reached England, in 1812, when, being forced to sell the collection, he offered it to the nation for the sum he had actually expended. At last it was purchased for £35,000, a sum less than half it cost him, and now forms the chief treasure of the British Museum.

The following ten casts are arranged as nearly as possible in the position occupied by the original marbles in the east pediment of the Parthenon:

1011

HELIOS, WITH HIS HORSES

Original Elgin Marble (440 B. C.), British Museum

At the extreme angles of the pediment the neck, arm, and shoulder of Helios, the sun god, rise out of the sea, and before him the heads and necks of his horses are advancing towards the centre (but one of the three horses is here represented). Though there are but small portions of the figures of horses and man, the bold upward motion is completely indicated, and the artist clearly suggests that the scenery presented in the pediment takes its beginning at this side and concludes at the other.

1012

OLYMPUS, commonly called THESEUS

Original Elgin Marble (440 B. C.), British Museum H., 4 ft. 2¾ in.; L., 5 ft. 9 in.

The original reclined in an angle of the east pediment, and is universally acknowledged, alike by artists and by the outside world, to represent the highest stage of broad and monumental art in the representation of the nude male figure.

1013

TWO HORÆ, commonly called CERES (or DEMETER) and PROSERPINA (or PERSEPHONE)

Original Elgin Marble (440 B. C.), British Museum H., 4 ft. 9 in.

Guardians of the gates leading to the dwellings of the gods. The first of these two figures, in her more erect attitude and gesture, manifests the attention she is giving to the news brought by the messenger of the gods, Iris; the other figure, leaning on her shoulder, has not yet completely realized the importance of the scene enacted in the center. Both these figures manifest in a high degree the characteristics of Phidiac art.

1014

IRIS

Original Elgin Marble (440 B. C.), British Museum H., 5 ft. 3 in.

The fleet messenger of the gods, rapidly descending from their abode to proclaim the birth of Athene, is here represented as a youthful female figure, clad in the Doric chiton open at the sides. A short mantle is flapping back in the wind, owing to her rapid motion, the indication of which is powerfully expressed in the whole composition.

1015

HESTIA

Original Elgin Marble, British Museum H., 4 ft. 7 in.

The common view makes her one of the Three Fates. The left arm of this figure was probably raised behind the shoulder of Gaia and there held a scepter. The simple and solemn attitude of this figure would well correspond with the nature of Hestia.

1016

THALASSA and GAIA, commonly called TWO OF THE THREE FATES

Original Elgin Marble (440 B. C.), British Museum

H., 4 ft. 11 in.; L., 7 ft. 7 in.

The original occupied a position in the angle of the eastern pediment opposite the Olympus. "Here the perfection of the modelling of the texture of drapery and the nude has been attained, and this not at the cost of the general breadth of composition. As regards the varied treatment of drapery, notice the folds of the cloth upon which Thalassa is reclining, with its broader surfaces, the more elaborate folding of the upper garment round the legs, and the varied play of smaller creases of the undergarment as it covers the breast, against the nude texture of which it is set off in bold contrast."

1017

HEAD OF ONE OF THE HORSES OF SELENE

Original Elgin Marble (440 B. C.), British Museum H., 2 ft. 6 in.

The head projected over the cornice of the eastern pediment. Double holes behind the ears, on the nose, between the eyes and mouth, and on the inner corner of the mouth (not well represented in the cast) showed where the metal bridle had been affixed.

"This head has ever been held as the instance of sculpture in which the combination of actual truth to nature, on the one hand, and the

insistence upon the broad, important, and general features, with the avoidance of purely individual and ephemeral traits, upon the other, has been successfully attained."

We are indebted for much of the foregoing matter relating to the Parthenon to Stuart and Revett, Antiquities of Athens; to Dr. William Lübke, History of Sculpture; and to the writings of Charles Waldstein, Litt. D., Ph. D., L. H. D., Director of Fitzwilliam Museum, Cambridge.

1017A

EIGHT SLABS OF THE METOPES OF THE PARTHENON

From the Original Marbles in the British Museum

These Metopes were of Pentelic Marble and were decorated with sculpture in high relief. There were 92 of them, separated from one another by triglyphs, and running around the whole of the temple, 14 on either front and 32 on each side. Each was 4.41 feet square, but the top contained a projecting seam of 0.45 feet, decorated with a bead ornament which must be deducted from the space left for reliefs. The figures in the reliefs project from the background about ten inches, probably prescribed by the thickness of the slabs.

Though there are at present no traces of color to be found on the originals, there can hardly be any doubt that the reliefs were supported by color.

The subjects of these Metopes are taken from the contest between the Centaurs and Lapiths at the marriage feast of Peirithoös.

1018

THE DISCOBOLOS (Quoit-thrower)

Original Bronze, in the British Museum H., 5 ft. 5½ in.

The original statue was executed in bronze by Myron at the close of the first period of Greek sculpture, about 470 B. C., and is minutely described by Lucian and Quintillian. The *discus* was a round, flat plate of metal or stone, about ten or twelve inches in diameter. There are several antique copies in marble of this figure, showing the head reverted. The copy from which this cast is taken was found in 1791, near Hadrian's Villa.

1019

DISCOBOLOS

Original Marble, in the Vatican H., 5 ft. 5¾ in.

The original of this cast is supposed to be by Naucydes, pupil of Polycletus, who was a pupil of Phidias. The head is supposed not to have formed a part of the original figure. The fillet round the head was the badge of victory.

1020

VENUS OF MELOS

Original Marble, in the Louvre H., 6 ft. 8 in

The original of this cast was discovered in 1820 by a peasant, in a grotto about five hundred yards from the ancient theatre of the town of Melos, in the island of the same name. From its shape and character, the grotto is supposed to have been a grave in which the statue was hidden. It was bought for the sum of 6,000 francs by M. de Marcellas for the Marquis de Riviere, then French Ambassador to the Porte. It was carried to Paris in February, 1821, and presented by Riviere to Louis XVIII. It now stands in the Louvre, the pride of Paris, and the admiration of the world. Its sculptor is unknown, but by the grandeur of its style it is justly assigned to the era between Phidias and Praxiteles, and is considered the greatest statute of woman's form the world now holds. The plinth, the tip of the nose, and a small part of the lips are the only parts restored. Parts of an arm and hand were also found, but so mutilated that, though casts have been taken with them attached, the torso is declared by the world better as it is—the fulness of what is left, and its suggested action, being more satisfactory than any guesswork from an uninspired hand.

Mr. Ravaisson, keeper of the Antiques of the Louvre, thinks it probable that the statue is part of a group of Venus and Mars—"Love Disarming War"—and he has made a cast, with the arms attached, which it is said confirms his theory. Then, again, it is asserted that a small bronze copy of it has been discovered in Pompeii representing her as looking at herself in a mirror held in her left hand.

Mr. Millingen, a Dutch antiquary, thinks it a Victory holding a shield with both hands, and Mr. Stillman, a recent critic, contends that it is the Wingless Victory that once stood in the Temple of Nike-Apteros, Athens, and was sent to Melos at the time of a threatened invasion.

The Venus of Capua in the Museo Bourbonico, Naples, is like the Venus of Melos in general form, but has the head bent down and the left arm and empty hand extended towards a Cupid, who, with his bow, stands before her. It is believed to be a modified copy of the latter.

All these theories, however, are set at naught, and the action of the Venus of Melos settled, if there be truth in the following evidence of its condition when found, as quoted by O'Shea in his "Galleries of the Louvre." The eminent traveler Dumont D'Urville landed from the French frigate soon after its discovery, and after an inspection, says in his account of it, published in 1821: "The statue was in two parts, and about six feet high, representing a nude female *whose left hand*

CAST FROM VENUS OF MÈLOS

(See No. 1020)

1024

EUTERPE

Original Marble, in the Louvre H., 4 ft. 6 in.

Formerly in the Villa Borghese, Rome

The head is ancient, but does not belong to the statue. The nose, mouth, and chin are modern; also the neck, the right hand, and portion of the arm.

1025

DIANA DI GABII

Original Marble, in the Louvre H., 6 ft. 5 in.

Found in 1792 in the neighborhood of Gabii, about ten miles from Rome. At first it belonged to the Borghese Collection; since 1808 it has been in the Louvre. The right hand and the lower part of the left leg are restorations.

1027

ABUNDANCE, or PLENTY

Original Marble, in the Vatican H., 6 ft. 11 in.

It has the cornucopia in the left hand, while the right holds a rudder resting on a globe, thus indicating Commerce as a source of Plenty.

1028

MINERVA

Original Marble, in the Vatican H., 7 ft. 3 in.

Found in Rome near the Church of S. Maria Sopra Minerva, which, as its name implies, was built over a temple of Minerva. During the time of the first Napoleon it belonged to Lucien Bonaparte. He sold it to Pius VII, who removed it to the Vatican.

1029

GENIUS OF ETERNAL REPOSE

Original Marble, in the Louvre H., 5 ft. 11 in.

The statue is of Pentelic Marble; but it is of the Roman period, as is shown by the fact that the pupils of the eyes are indicated. This is one of the statues that belonged to the collection of the Cardinal Mazarin, and was one of those which were left by him to the Duc de Meilleraye, who took the arms and the name of the Cardinal, and who, when he got the statues, did with his own hands a lot of smashing to prove the absolute purity of his thoughts and his abhorrence of the nudities of

Greek mythology. The statute has been broken in two, and all the front part of it has been banged and battered. It was so mutilated that at one time it passed for an Hermaphrodite. The restorations are good, and the statue is recognized as a work of excellent art. Whether the original composition was of Greek or of Roman art cannot as yet be determined.

1030

GERMANICUS (so-called)

Original Marble, in the Louvre H., 5 ft. 11 in.

Of Parian Marble. Place and date of discovery unknown, but in Italy, and probably during the last half of the 16th century. In 1685 it was sold by Cardinal Savelli to Louis XIV, together with the so-called Jason; and placed first at Versailles, afterwards in the Louvre. Some consider it to be a statue of a Roman orator, in the character of Mercury, the god of eloquence, of whom the tortoise below the drapery is an emblem. It is inscribed, "Cleomenes, son of Cleomenes, made this." The thumb and forefinger of the left hand are the only restorations.

1031

ANTINOUS OF THE CAPITOL

Original Marble, in the Capitoline Museum H., 5 ft. 10½ in.

Found in Hadrian's Villa, near Tivoli; placed in the Museum by Pope Clement XII.

1032

THE BORGHESE WARRIOR

Original Marble, in the Louvre
H., 5 ft., and from head to foot, 6 ft. 6 in.

This statue was found on the coast near Antium, early in the 17th century, very near the spot where, a century before, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, son of Dositheas, of Ephesus, made me!" and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest. It is now asserted that this statue does not represent a gladiator, but a foot-soldier, defending himself against a horseman; and that gladiators were principally slaves, who fought with more or less armor. Viardot insists that it is Greek, and represents an athlete of the Hellenic games, gladiators being of Roman origin, and not known to the Greeks.

1033

GROUP OF LAOCOON AND HIS SONS

Original Marble, in the Vatican H., 6 ft. ½ in. to top of head

Date probably B. C. 100

The original was executed by three sculptors—Agesandros, Atheodoros, and Polydoros. It was found in 1506, in the ruins of the Palace of Titus, on the Esquiline, Rome, and the Pope ordered a public festival in honor of its discovery.

The right arm of Laocoon was wanting in the group as found. One in terra-cotta, by Bernini, was substituted. Michael Angelo designed one in marble, but never finished it. Lübke and other writers insist that the right arm was not originally in the position given to it by the great sculptor, but was bent down behind the head, which was thus supported by the hand in that moment of exhausted agony. This position of the arm is often given in engravings.

1034

APOXYOMENOS

Marble, in the Vatican H., 6 ft. 5½ in.

This cast represents an athlete scraping from his arm with the *strigil* the sand and oil of the arena. Athletes were contestants in the public games, and before entering the arena rubbed their naked bodies over with oil. The original, in bronze, executed by Lysippos, was found in the Trastavere, Rome, in 1849. Agrippa had it placed in front of the Thermæ, near the Pantheon, and it was so popular that when Tiberius attempted its removal to his own residence the people rose and forbade it.

It is believed that the five-spot on the die (tessera) held out in the right hand signifies that the figure came out fifth in the contest, though Waldstein says the die was placed in the restored right hand on the strength of a misinterpretation of some words of Pliny.

1035

BUST OF NERO

Original Marble, in the Louvre H., 1 ft. 11 in.

1037

SILENUS HOLDING THE INFANT BACCHUS

Original Marble, in the Louvre H., 6 ft. 4 in.

The original of this cast was found in the 16th century in Rome, in the gardens of Sallust. The hands, half of the right forearm, and right toes of Silenus, and left leg of Bacchus are restorations.

1038

VENUS KALLIPYGE

Original Marble, in the Naples Museum H., 5 ft. 1 in.

So called from the Greek definition of its peculiar character. It was once in the Farnese Palace, Rome. The head and the right leg below the knee are supposed to be restorations.

1039

BOY AND GOOSE

Original Marble, in the Vatican H., 2 ft. 9½ in.

Found in 1789, at Civita Vecchia, Appian Way. It is thought to be copied from a bronze work by Boetius, of Carthage. Heads of the child and goose, with the wing-tips, are restorations.

1040

YOUTH SUPPLICATING

Original Bronze, at Berlin H., 4 ft. 2½ in.

The original of this statue is said to have been found in the Tiber. From Clement XI it passed through several hands to the King of Prussia. The right hand and part of the forearm are restorations.

1041

THE BORGHESE MARS

Original Marble, in the Louvre H., 6 ft. 9 in.

The original of this cast was formerly in the Villa Borghese, whence its name. Its proper name is doubtful. Clarac thought it a copy of a bronze by Alcamenes, favorite pupil of Phidias. Visconti first gave it the name of Achilles, but Winckelmann thinks it a statue of Mars, and that the ring or anklet indicated the custom of the Spartans of chaining up the God of War, "that he might never leave them."

1042

HERMES OF THE BELVEDERE

Original Marble, in the Vatican H., 6 ft. 6 in.

Probably found about 1542 in a garden near the Castle of St. Angelo (Michaelis). Purchased by Paul III, and placed by him in the Belvedere of the Vatican. There are no restorations. The right leg was broken between the ankle and hip, and is not well joined to the foot.

1043

CROUCHING VENUS

Original Marble, in the Vatican H., 2 ft. 8¼ in.

The original statuette was found at Salône, on the road from Rome to Palestrina. The left hand, right forearm, and upper part of the head are modern.

1044

VENUS AT THE BATH

Original Marble, in the Louvre H., 2 ft. 3 in.

APOLLO SAUROKTONOS (Lizard-Killer)

Much of this figure is of modern restoration. It is supposed to be a copy of the Venus of Polycharmes, which Pliny says was taken to Rome in his time.

1045

BONE-PLAYER

Original Marble, in the Louvre H., 2 ft. ½ in.

The original of this statue was found at Rome in 1730. The right hand, neck, and left shoulder are modern.

1046

THE VIRGIN AND CHILD

Original in the Cathedral of Paris H., 8 ft. 9 in.; W., 4 ft. 6 in.

12th century. Sculptor unknown.

1047

JULIA

Original Marble, in the Vatican H., 4 ft. 5½ in.

The original of this statue was found on the coast of Barbary, at Ben Ghuzi, and is sometimes called *A Young Roman Girl.*

1048

DEMOSTHENES

Original Marble, in the Vatican H., 6 ft. 5 in.

Formerly in the Villa Aldobrandini at Frascati. Restorations: Both wrists and hand, with the scroll.

Perhaps a copy of the bronze portrait statue by Polyeuktus at Athens, 3d century B. C.—[*Waldstein.*]

1049

SOPHOCLES

Original Marble, in the Lateran, Rome H., 6 ft. 8½ in.

Found at Terracina in the court of a private house. Probably a copy of a bronze original of the 4th century at Athens.—[*Waldstein.*]

1050

ARISTIDES, or ÆSCHINES

Original Marble, in the Naples Museum H., 6 ft. 6 in.

Found in Herculaneum in 1753, in fragments.

1051

BUST OF SOCRATES

Original Marble, in the Louvre H., 1 ft. 8 in.

"The portraits of Socrates date back to a bronze statue of him made by Lysippos and erected at Athens after his death. The features of this bust correspond well with the description put into Socrates' own mouth by Plato."

1053

BUST OF HOMER

Original Marble, in the British Museum H., 1 ft. 9½ in.

The original of this bust was found at Baiæ in 1780. There are many copies.

1054

COLOSSAL BUST OF JUPITER

Original Marble, in the Vatican H., 2 ft. 8½ in.

The original in marble of this cast was found at Otricoli, a small town about fifty miles north of Rome, built near the site of the ancient Otriculum.

1055

CARYATID

Original Marble, in the Vatican H., 7 ft. 5 in.

The original of this figure is from the Erechtheum at Athens. It is one of the six statues of noble Athenian maidens which support the light roof of the southern porch of the temple.

1056

POLYHYMNIA

Original Marble, in the Louvre H., 5 ft. 11 in.

The statue was once in the Villa Borghese. Only the lower half is said to be antique, the remainder being restored by Augustino Penna from a bas-relief on a sarcophagus in the Capitol.

1057

APOLLO SAUROKTONOS (Lizard-Killer)

Original Marble, in the Louvre H., 4 ft. 10½ in.

Found among the ruins of the house of Augustus in the Palatine, during the excavations of the Abbe Rancoureil in 1777. It is mentioned by Pliny as a work of Praxiteles. "The meaning of the lizard is somewhat doubtful. It is known that the lizard had certain magic properties attributed to it, and was used in incantations; but in this group many critics prefer to see only a genre subject,—Apollo, as a boy, trying to 'stalk' and pierce the lizard, simply as an exercise of agility, the animal being extremely quick in its movements."—[*Waldstein.*]

1058

FLORA

Original Marble, in the Capitoline Museum, Rome H., 5 ft. 5½ in.

1059

PUDICITIA

Original Marble, in the Vatican H., 4 ft. 6½ in.

Formerly in the Villa Mattei. Placed in the Vatican by Clement XIV. The statue derived its name from the long, full drapery and the veiled head and shoulders, which are considered appropriate attributes of the Goddess of Modesty. The name has been questioned, however, the statue being considered by some authorities as a portrait of Livia, wife of Augustus.

1060

CENTAUR AND CUPID

Original Marble, in the Louvre H., 4 ft. 6½ in.

The original of this cast was found at Villa Fonesca. There is another in the Vatican, and it is doubtful which is the copy. The winged figure is thought by Viardot to be a Bacchus, and not Cupid, as he has an ivy wreath.

1061

DAUGHTER OF NIOBE

Original Marble, in the Vatican H., 5 ft. 6 in.

Discovered possibly in Hadrian's Villa in the 16th century. Formerly in the Papal gardens of the Quirinal. There are no restorations.

1062

FAUN OF THE CAPITOL

Original Marble, in the Capitoline Museum, Rome H., 5 ft. 7 in.

(The "Marble Faun" of Hawthorne)

Found in 1701 near Civita Lavinia, where there was formerly a Villa of Antonius Pius. Placed in the Museum of the Capitol by Benedict XIV in 1753.

1063

FAUN, WITH KID

Original Marble, at Madrid H., 4 ft. 5 in.

1064

FAUN *(à la Tache)*

Original Marble, in the Louvre H., 1 ft. 10 in.

This bust of a laughing Faun takes its French designation from a spot or stain on the right cheek and shoulder of the original marble.

1065

ATHLETE

Original Marble, in the Glyptothek, Munich H., 4 ft. 9½ in.

Date and place of discovery unknown. It represents an athlete preparing for a contest in the public games.

1066

DYING GALATIAN

Original Marble, in the Capitoline Museum, Rome
H., 1 ft. 11 in.; L., 5 ft. 11 in.

Found in Rome in the 16th century. Formerly in the Villa Ludovisi, from which it was carried to the Capitol by Clement XII (1730-1740).

Restorations: The end of the nose, the right hand and arm, part of the left knee, the toes, and part of the plinth, including the sword and a portion of the horn.

It is now generally supposed that this and the group No. 1092 (Galatian and His Wife) are copies in marble of two of those erected in Pergamon.

1067

APHRODITE ARRANGING HER HAIR

Original in the Vatican H., 4 ft. 10 in.

Aphrodite is represented in one of the many toilet scenes, chiefly connected with the bath, in which she served as a subject for the later Greek artists.

1068

MERCURY IN REPOSE

Original in the Museum, Naples H., 3 ft. 6 in.

The original, in bronze, of this cast is classed among the finest of ancient date, and was found in Herculaneum in 1758. Its base is the only modern part. The left hand is supposed to have held the caduceus.

1069

APOLLO BELVEDERE

Original Marble, in the Vatican H., 7 ft. 1 in.

The original of this statue was discovered at Cape d'Anzo (Antium) in 1503. Bought by Julius II, when still a cardinal, it was placed by him, when Pope, in the Belvedere of the Vatican. The name of its sculptor is unknown. Its date is placed at B. C. 279. Canova and Visconti think it is a copy from an ancient bronze by Calamus. The left hand and wrist and the fingers of the right hand were restored by G. A. da Montorsoli, pupil of Michael Angelo. Undoubtedly many copies of the original were made; and a bronze copy discovered in 1792 at Paramythia, and now at St. Petersburg, in the judgment of some has changed entirely the meaning of the action of the figure. Apollo is here represented as holding a bow and discharging an arrow at the serpent Python, sent by Juno to destroy his mother, Latona. In the bronze statuette referred to there is no tree-trunk (necessary to support a figure in marble), but the left hand holds a shield bearing the head of Medusa, supposed to turn all gazers into stone, and which Homer, in the Iliad, xv, 318, says Jupiter lent to Apollo. Dr. Lübke accepts this explanation of the action of the figure, and says, "Not until now have we understood the statue." Waldstein says: "The statue is not an original work, but a copy, whether from bronze or marble is uncertain." After the delivery of a message the god is resting before he starts with another. The motive is often found

on gems and reliefs. Winckelmann calls attention to the manner in which the sandals are fastened. The buckle where the straps meet is directly under the sole of the foot, showing that the god did not walk, but flew.

1070

COLOSSAL MASK OF JUNO

H., 3 ft. 3 in.

From a copy, in marble, in the Villa Ludovisi, Rome, probably after Alcamenes.

1071

MELEAGER

Original Marble, in the Vatican H., 6 ft. 6½ in.

The original was found in Rome, and is supposed to be of the time of Hadrian, A. D. 76-136.

1072

BUST OF MENELAUS, or AJAX

Original Marble, in the Vatican H., 3 ft.

The original of this bust was found at Hadrian's Villa, Tivoli, and is commonly, but erroneously, known as Ajax. Visconti satisfactorily proved it to be Menelaus. Bas-reliefs of Hercules fighting with Centaurs are on the helmet.

1073

TORSO OF HERCULES (the BELVEDERE TORSO)

Original Marble, in the Vatican H., 4 ft. 1½ in.

Date and place of discovery unknown. It was taken from the Palazzo Colonna to the Belvedere of the Vatican during the pontificate of Clement VII (1523-1534). There are no restorations.

This figure was one of the chief promoters of sculpture during the Renaissance. Michael Angelo regarded it with enthusiastic admiration, and declared himself its pupil. Its influence has not declined with the development of modern knowledge of Greek art, as it still retains its place among the grandest statues of Rome.

1074

JASON

Original Marble, in the Louvre H., 5 ft. 2 in.; W. 3 ft.

Formerly in Rome, in the Palazzo Savelli; later in the Villa Montalto. Purchased of Cardinal Savelli for Louis XIV in 1685, and by him placed at Versailles, whence it was subsequently removed to the Louvre.

This statue has been called Mercury and Cincinnatus, but is now considered to represent the famous leader of the Argonauts, hurriedly tying on but one sandal in his haste to seek his uncle, Pelias, usurper of his father's throne, and who had been warned by an oracle to beware of the "one-sandalled man."

1075

BUST OF PERICLES

Original Marble, in the British Museum H., 1 ft. 10½ in.

1076

BUST OF PERIANDER

Original Marble, in the British Museum H., 1 ft. 7 in.

One of the Seven Sages of Greece.

1077

BUST OF JULIUS CÆSAR

Original Marble, in the British Museum H., 1 ft. 2 in.

1078

THE "SPINARIO"

Original Bronze, in the Palazzo dei Conservatori, Rome H., 2 ft. 4½ in.

The date and place of discovery unknown, and possibly the statue never was buried (Michaelis). The first date definitely associated with it is 1471, when it was one of the few ancient sculptures with which Sixtus IV founded the Capitoline Collection. After the treaty of Tolentino, in 1797, it was carried to France by Napoleon, but subsequently returned. There are no restorations.

1079

HEAD OF ALEXANDER THE GREAT

Original Marble, in the British Museum H., 1 ft. 2½ in.

1080

HEAD OF DIOGENES

Original Marble, in the British Museum H., 1 ft. 2 in.

1081

BUST OF DIONE

Original Marble, in the British Museum H., 1 ft. 11½ in.

1082

BUST OF CLYTIE

Original Marble, in the British Museum

1084

BUST OF TRAJAN

Original Marble, in the British Museum H., 1 ft. 11 in.

The original of this bust was found in the Campagna of Rome in 1776.

1085

BUST OF ISIS

Original Marble, in the British Museum H., 1 ft. 11½ in.

The Egyptian Goddess, with the lotus flower above her forehead, is here represented unveiled.

1086

THE WRESTLERS

Original Marble, in Uffizi Gallery, Florence H., 3 ft.

Found in 1583 near the Lateran, Rome. First in the Villa Medici, Rome; removed to Florence in 1677.

1087

DIANA HUNTRESS

Original Marble, in the Louvre H., 6 ft. 6 in.

Also called *Diana of Versailles.* The statue was brought to France during the reign of Francis I. It derives the latter name from the fact that Louis XIV had it removed to Versailles. It was found in the Louvre in 1798.

1088

AUGUSTUS CÆSAR

Original Marble, in the Louvre H., 6 ft. 10 in.

1089

HERMES WITH THE INFANT DIONYSOS

Original Marble, in the Museum at Olympia H., 7 ft. 2 in.

The original of this cast was discovered at Olympia, in the Heræum (Temple of Hera), May 8, 1877. Now in the Museum at Olympia. It

is known to be by Praxiteles, on the authority of Pausanias (2d century A. D.), who saw and described it. Waldstein says: "This is the only Greek statue in existence of which we can say, without hesitation, that it comes directly from the hand of one of the greatest masters."

All below the knee of Hermes is lost, save one foot (seen on the plinth behind the cast).

1090

BUST OF LUCIUS VERUS

Original Marble, in the Louvre H., 2 ft. 10 in.

From the original found in Roma Vecchia.

1091

BUST OF MARCUS AURELIUS

Original Marble, in the Villa Borghese H., 2 ft. 11½ in.

1092

GALATIAN AND HIS WIFE

Original Group in Marble, in the Villa Ludovisi, Rome H., 6 ft. 10 in.

The date and place of discovery is unknown, but it has been in the Villa Ludovisi since it was built, in 1632.

Restorations: On the man, most of the right arm, with the handle of the sword and beginning of the blade, the lower half of the nose, the left forearm and forefinger, and the part of the cloak which stands out from the back. On the woman, the nose, the left arm above the elbow, the right hand and wrist, the four smaller toes of the right foot, the piece of garment that falls in front of the left shoulder. Also the supports between the two figures, and small pieces inserted in various places.

This group, like the Dying Galatian (No. 1066), is most probably copied from the bronze figures erected by Attalos I at Pergamon in commemoration of his victories over the Galatians or Mysian Gauls.

1093

BAS-RELIEF

From the Original Marble, in the Museo Bourbonico, Naples

According to the names on this cast, it represents Antiopa between her sons, Zethus and Ampion, who released their mother from cruel bondage by slaying their uncle, Lycus, her oppressor; but over the figures of the original bas-relief are the names of Hermes (Mercury), Eurydice, and Orpheus, indicating the meeting of the latter with his lost wife in the realm of Pluto.

1094

FRAGMENT OF A WINGED FIGURE

From the Original Marble, in the Vatican

1095

ETRUSCAN ARM

Original Bronze, in the Vatican L., 4 ft.

Found in the harbor of Civita Vecchia in 1835, and supposed to be part of a statue of Neptune.

1097

BUST OF ANTINOUS

Original Marble, in the Lourve H., 1 ft. 6 in.

1098

BUST OF ANTONIUS PIUS

Original Marble, in the Vatican H., 1 ft. 4 in.

The original was found by Gavin Hamilton, in Hadrian's Villa.

1099

BUST OF COMMODUS

Original Marble, in the British Museum H. 1 ft. 4 in.

1100

BUST OF CARACALLA

Original Marble, in the Louvre H., 1 ft. 8 in.

1101

BUST OF VITELLIUS

Original Marble, in the Louvre

1102

HEAD OF APOLLO

Original Marble, in the British Museum H., 1 ft. 6½ in.

Attributed to the school of Lysippus.

1104

SLAB FROM THE FRIEZE OF THE PARTHENON

From the Original (Elgin) Marble, British Museum

1105

FRAGMENT—A MASK

Original Marble, in the Vatican

1106

FRAGMENT—A HUNTER

Original Marble, in the Vatican

1107

FRAGMENT—A WALKING FIGURE

Original Marble, in the Vatican

1108

FRAGMENT—FRIEZE OF TRAJAN'S FORUM, ROME

Original Marble, in the Vatican

1109

BUST OF THE CROWNED AUGUSTUS (CÆSAR)

Original Marble, in the Louvre H., 2 ft.

1110

BUST OF THE YOUNG AUGUSTUS (CÆSAR)

Original Marble, in the Vatican H., 1 ft. 5½ in.

1111

BUST OF SCIPIO AFRICANUS

Original Marble, in the Vatican H., 2 ft. 1 in.

1114

HEAD OF SENECA

Original Marble, in the Louvre H., 1 ft. 1 in.

1115

BUST OF EURIPIDES

Original Marble, in the Vatican H., 1 ft. 9½ in.

1116

BUST OF ARIADNE

Original Marble, Capitol Museum, Rome H., 2 ft. 10 in.

Often called *The Young Bacchus.*

1117

BUST OF ANTINOUS AS BACCHUS

Original Marble, in the British Museum H., 2 ft.

The original of this head was found in the Villa Pamfili, with some fragments of a wall-statue of which it had been a part.

1118

CAST OF A SMALL MODEL OF THE RUINS OF THE ACROPOLIS AT ATHENS

1119

NIKÉ FROM SAMOTHRAKE

(Statue in the Louvre) H., 8 ft. 8 in.

Of Parian Marble. Found in the Island of Samothrake in 1863 by M. Champoiseau, French Consul at Adrianople, and transported thence to Paris. Excepting the pieces by which the fragments of the wings are joined, there are no restorations.

This statue was set up by Demetrios Poliorketes to celebrate a naval victory in 306 B. C. The custom of setting up such figures to commemorate victories had long been familiar to the Greeks. The Goddess was represented as standing on the prow of a ship blowing a trumpet and holding a trophy. The head and arms, with part of the wings, are now wanting; but there is much to admire in what remains, in the beautiful sweep of the drapery which is blown close around her body by the wind, and floats out beyond on her left side.

(See No. 1127. A reduced copy of the statue, including the pedestal.)

1120

POSEIDIPPOS

Pentelic Marble (Seated Statue, in the Vatican) H., 4 ft. 5½ in.

Restorations: The end of the nose and the left thumb.

Poseidippos, whose portrait is identified by the inscription on the base, was the last of the poets of the New Attic Comedy, and flourished after the death of Menander, 291 B. C.

1121

MENANDER

Pentelic Marble (Seated Statue, in the Vatican) H., 5 ft.

Date of discovery unknown. Together with its neighbor, Poseidippos, No. 1120, it appears to have stood for several centuries in the Church of St. Lorenzo in Panisperna on the Viminal, Rome, whence they were

removed by Sixtus V (1585-1590) to his Villa Montalto, now Grazioli. They remained there until the time of Pius VI (1775-1800), who purchased and removed them to the Vatican.

Restorations: The left hand, with the scroll; the end of the nose; and part of the right foot.

Menander died in 291 B. C., at the age of fifty-two, and this portrait evidently represents him in the last years of his life.

1122

BOXER RESTING

H., 4 ft. 3 in.

Original Bronze, in the collection of the National Government in the Baths of Diocletian, Rome.

Found in the spring of 1885 among the foundation-walls of Aurelian's Temple of the Sun, on the Quirinal Hill, Rome.

Restorations: The end of the left thumb, a piece of the right thigh, and the seat.

1123

THREE SLABS IN RELIEF

From the Original in Marble, in the National Museum, Athens, Greece.

The middle slab represents the musical competition between Apollo and the flute-player Marsyas, with the Scythian between them prepared to flay the defeated competitor. On the other two slabs are six muses with their instruments.

Gift of Miss Bessie J. Kibbey.

1124

PHOTOGRAPHS OF THE RUINS OF THE PARTHENON AT ATHENS

Giving a view of the East Pediment, from which was taken the statues represented by the casts on the two large pedestals.

1125

PHOTOGRAPH OF THE ACROPOLIS FROM THE STADIUM HILL

1126

PHOTOGRAPH OF THE ACROPOLIS FROM THE HILL OF THE NYMPHS

1127

Reduced copy of Niké from Samothrake, including original pedestal. (See No. 1119)

1128

SATYR PLAYING THE SCABELLUM (Dancing Faun)

Original Marble, in the Gallery of the Uffizi, Florence H., 4 ft. 10½ in.

Date and place of discovery unknown. Restorations: The greater part of the head, both arms, the left heel, toes of the right foot, and possibly the tail.—[*Dutschke.*]

1129

ANAKREON, THE LYRIC POET OF TEOS

Original Marble, in the Villa Borghese, Rome H., 5 ft. 7 in.

Seated figure. Discovered in the 16th century at Monte Calvo, in Sabina.—[*Brunn.*] Restoration: The nose.

1130

MARS AND CUPID

Original Marble, in the Villa Ludovisi, Rome H., 5 ft. 4 in.

Found near the Palazzo, Santa Croce, Rome. Executed in the second half of the 4th century B. C.

The god Ares (Mars) is sitting in a careless, easy attitude, absorbed in a dreamy reverie. His left knee is elevated and clasped by his hands. The shield is resting, unusued, at his side; his left hand inactively and almost absently holds the sword. The Cupid playing at his feet indicates to us, moreover, that it is love for Venus which has overcome the God of Battles. A mark on the left shoulder seems to indicate that Venus herself stood behind him, and that thus originally the work was a group. The treatment of the slender figure, especially the type of head, with its refined features and flowing hair, calls to mind the Apoxyomenus of Lysippus.

1131

TRITON (Mezza)

Original in the Vatican H., 3 ft. 6 in.

Found by Giuseppe Buti at St. Angelo in the Tiburtino.

This is the statue between which and the Ceres of Cnidus Brunn traces so many resemblances. If this Triton formed part of the famous work by Scopas, then these resemblances offer an argument that the Ceres was also by Scopas. The statue is but a torso; the parts from the

waist down are wanting, also the forearms. The grand style of this extraordinary torso makes it one of the most beautiful and one of the most precious of all representations of marine divinities. His features, though mannered, are filled with an ideal beauty and a nobility which make them becoming to a god, though we must refer them to a monster. The mouth, partly open, has an expression that is hardly human. The scaly skin, tied under the throat, recalls the hide worn by Hercules, or by the inebriate followers of Bacchus. The faun's ears relate to Bacchus, or they may have been added in order that, at the first glance, a monster could be recognized.

1132

MEROPE AND ÆPYTUS (ORESTES AND ELECTRA)

Original Marble, in the Villa Ludovisi, Rome H., 6 ft. 9 in.

Restorations: The right arm of Æpytus and the left hand of Merope.

This beautiful group, executed by the sculptor Menelaus, of Rome, depicts the meeting of a mother with her long-lost son at the moment when, as Welcker says, the first agitating emotion at meeting is followed by calm and joy. After various interpretations have been attempted, such as Penelope and Telemachus, Theseus and Æthra, Orestes and Electra, Otto Jahn at length has given an explanation of the scene which more than any other elucidates the work. It is Æpytus who returns after a long absence to avenge his mother, Merope, on her consort Polyphontes, the murderer of her first husband. In order to make sure of the offender, Æpytus has assumed to be the murderer of the son. Merope, beside herself with grief, is on the point of avenging her child on the stranger, when the former pupil is recognized by an old tutor, and the son is restored to the mother. This subject, which is dramatically treated by Euripides, and also employed by the Roman poet, Ennius, is depicted in the marble work at the touching moment of recognition. The group exhibits fine action and depth of feeling; but the execution, from the great care displayed in the arrangement of the drapery, is not free from forced elegance, and this takes away from the freshness of the first impression.

1133

L'ARROTINO, BARBARIAN EXECUTIONER WHETTING HIS KNIFE FOR THE FLAYING OF MARSYAS

Original Marble, in the Gallery of the Uffizi (Tribune, Florence)
H., 3 ft. 7 in.; L., 3 ft. 7 in.

Found between the years 1534 and 1538, at Rome.

Burckhardt, in his "Ciceroni," ventures the supposition that the statue is not antique, but a work of the time of Michael Angelo. He

even suggests that the great master himself was the designer. The form of the head, the character of the hair, and shape of the eye are, according to Burckhardt, essentially modern.

1134

THRONE OF THE TEMPLE OF VENUS, REPRESENTING THE BIRTH OF VENUS

Original Marble, now in the National Museum, Rome

H., 2 ft. 11 in.; L., 4 ft. 8 in.; W., 2 ft. 5 in.

A work of the Archaic style. Discovered about the year 1893 in the excavations of the Villa Boncompagni-Ludovisi, in Rome.

1135

ALEXANDER SARCOPHAGUS (so-called)

Original Pentelic Marble, in the Imperial Museum, Constantinople

H., 3 ft. 4 in.; L., 20 ft. 9 in.

Found at Sidon in 1887

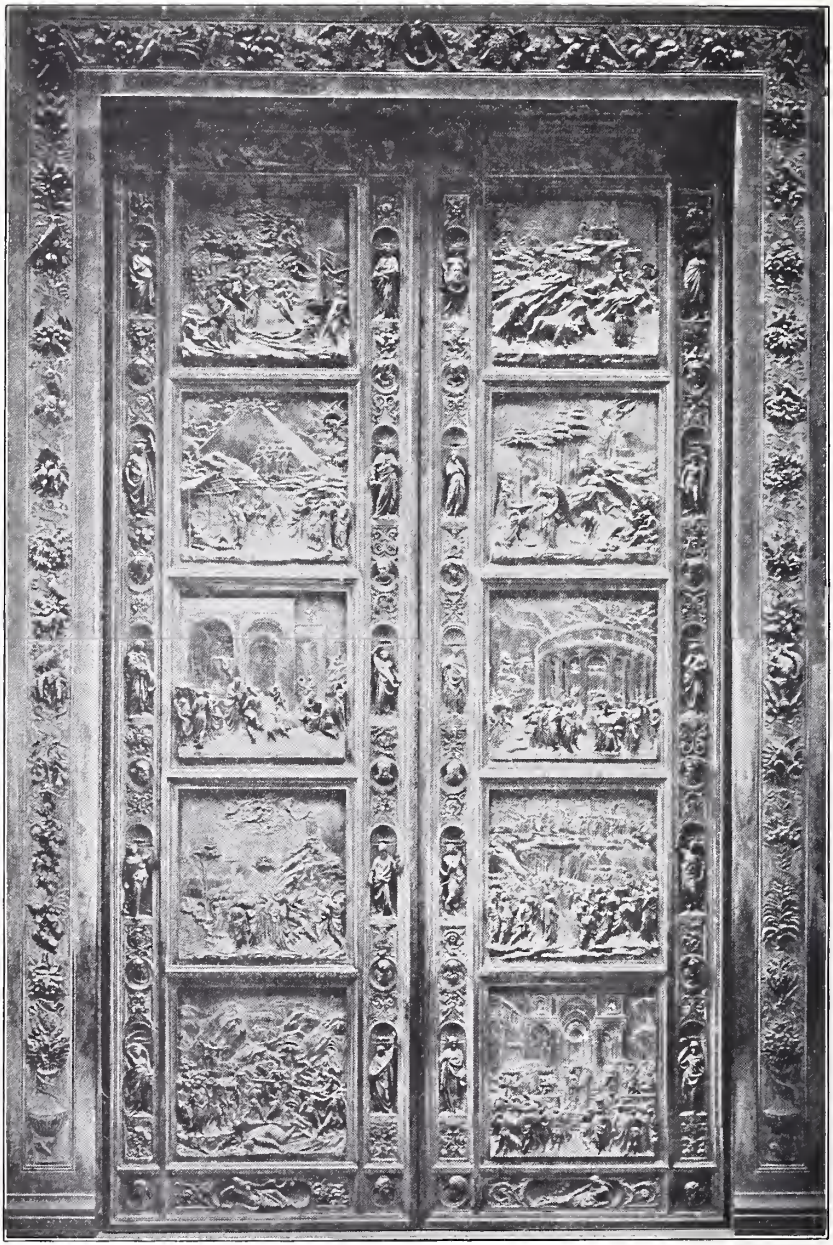
The work, as placed on the wall, represents both sides of the sarcophagus—the battle side and the hunt side.

The photograph hanging over the work is, according to the statement of M. Théodore Reinach, the distinguished archæologist, a general view of the most important of the Greek sarcophagi discovered in 1887, in the necropolis of Azaa, near Saïda, and transported to the new museum at Constantinople. The monument is in Pentelic marble; its length is 3.30 meters (10.8 feet), and its height about 2.50 meters (8.2 feet). The photograph conveys some idea of the magnificence and exquisite taste of the architectural decoration of this princely tomb. The four sides and the two tympana of the pediments bear sculptures in very high relief, of great finish in execution, and with rich polychrome coloring, which remains in almost perfect preservation. The subjects are episodes of hunting and war in which Greeks and Persians take part, easily distinguishable by the difference of their dress. The figure of Alexander the Great appears at least three times. It is plainly characterized as well by the features, and the inclination of the head on the left shoulder, as by the details of the costume—the royal fillet, the lion-skin, the helmet with two large white plumes, etc. As this sarcophagus is assigned by its style (which is very closely akin to that of the sculptures of the Mausoleum of Halicarnassus in the British Museum) to the last years of the 4th century B. C., it follows that we have here the oldest and most authentic portraits of the King of Macedon executed, it may be, during his lifetime, or within a very short time after his death. These portraits explain the title of 'Sarcophagus of Alexander,' commonly given to our sarcophagus. It has been supposed that it might have inclosed, if not the bones of Alexander the Great himself,

whose tomb was at Alexandria, at least those of one of his lieutenants. But close study of the reliefs and even of the architectonic decoration, in which appears distinctively Oriental motives, does not permit the entertaining of that hypothesis. The sarcophagus is undoubtedly that of a great Persian lord, satrap, or general, who, after fighting to the end for his country's cause, had at last joined the fortunes of the Macedonian conqueror and been admitted to his intimacy. In the composition which appears in our photograph this satrap occupies the place of honor. He is fighting with a lion that has made a furious attack upon his horse. Several hunters hurry to his aid. The one immediately to the satrap's left is Alexander the Great, who wears the kingly fillet, the buskins, and the purple mantle."

Copied from the original by JOSEPH LINDON SMITH

Born at Pawtucket, R. I., 1864. Pupil of Museum of Fine Arts, Boston; Julian Academy, in Paris. Member Mural P. Copley Society, Boston, 1882.



CAST FROM THE EAST BRONZE GATE OF THE BAPTISTRY AT FLORENCE

(See No. 1300)

Casts from the Renaissance

(Date: Commencement of the 15th Century)

1300

CAST FROM THE EAST BRONZE GATE OF THE BAPTISTRY AT FLORENCE

LORENZO DI CIONE GHIBERTI

Born 1378; died 1455.

These gates are historically of great interest, as they represent the main work of a distinguished artist's life; for Ghiberti, when he began them, was forty-six years of age, and when he finished them he was an old man of seventy-four.

(The gates were finished in 1447, but they were not gilded until the month of April, 1452.)

This cast was brought from the South Kensington Museum, London, and consists of ten square panels containing designs from the Old Testament, each design illustrating three or four incidents.

The left highest panel shows the Creation of Adam and Eve, the Forbidden Fruit, and the Expulsion from Eden. On the right panel opposite are the Offerings of Cain and Abel, the Killing of Abel, Man's Labor, and Cain with his Maker.

The left panel below has the Ark after the Deluge, Noah's Sacrifice and Inebriation. On the right are the Sacrifice of Isaac, Servants at the Foot of the Mount, and Abraham with the Three Angels.

The left central panel contains Jacob and Esau; and on the right, Joseph and His Brethren, Their Cruelty, Their Meeting in Egypt, and the Cup in Benjamin's Sack.

The left panel below the center shows Moses Receiving the Law, and the People at the Foot of the Mount. On the right are Joshua before Jericho, and the Division of the Tribes.

The lowest panel on the left contains David and Goliath; and on the right, Solomon and the Queen of Sheba.

Among the statuettes in the upright panels are Samson with the Pillar, Joshua in Armor, Judith with the Head of Holofernes, Jephthah's Daughter. Among the heads are two on a line with the top of the second panel, representing the artist Ghiberti (the bald one on the right) and Bartoluccio, his father-in-law.

The outer panels, bearing fruits and flowers, were finished by Ghiberti's son, the artist having died ere the completion of his work, at the age of seventy-four years.

The cast of this gate, as it stands, is 18 feet 2 inches high by 12 feet 6 inches wide, exclusive of the frame, which makes it altogether 19 feet 7 inches high by 14 feet 6 inches wide.

1300A

SACRIFICE OF ISAAC

Size (inside of case), 17 in. x 17 in.

LORENZO DI CIONE GHIBERTI

Born 1378; died 1455.

This is the so-called trial plate which Ghiberti designed and executed when he competed for the commission of the Gates of the Baptistry, Florence.

1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309

GROUP OF NINE BAS-RELIEFS OF NYMPHS OF THE FOUNTAIN OF INNOCENTS

From the Original Marbles, in the Louvre

JEAN GOUJON

Born, at Paris, 1530; died 1572. He has been called the restorer of sculpture in France. (Two of these bas-reliefs inserted in wall at head of main stairway.)

1310

BAS-RELIEFS OF THE FOUR EVANGELISTS

Original in Marble, in the Louvre, from the Roodloft of St. Germain l'Auxerrois. The small panels represent Religion, Faith, and Strength.

JEAN GOUJON

1311, 1312, 1313, 1314

BAS-RELIEFS OF SEA-NYMPHS

Original Marbles, in the Louvre, formerly in the Port St. Antoine

JEAN GOUJON

1315

BAS-RELIEF FROM THE TOMB OF CARDINAL AND CHANCELLOR DUPRAT

Original Marble, in the Louvre

JEAN GOUJON

1316

BAS-RELIEF OF HISTORY RECORDING THE WORKS OF PRESIDENT J. A. DUTHOU, COUNSELLOR AND HISTORIAN

Original Bronze, in the Louvre

FRANÇOIS ANGUIER

Born at Eau, in Normandy, 1604; died, at Paris, 1669.

1317

BAS-RELIEF OF VICTORY

Original in the Louvre

JACQUET

1318

FLYING MERCURY

Original Bronze, in the National Gallery, Florence H., 5 ft. 1 in.
Executed about 1560

GIO, or GIAN, BOLOGNA (JOHN OF BOLOGNA)

Born at Douai, in Flanders, 1524; died 1608.

1319

DAVID WITH HEAD OF GOLIATH

Original Bronze, in the National Gallery, Florence H., 5 ft. 1 in.

DONATO DI BETTO BARDI (DONATELLO)

Contemporary with Ghiberti; died 1468.

1320

THE THREE GRACES, or CHARITIES

Original Marble, in the Louvre. 1560 H., 6 ft. 6 in.

GERMAIN PILON

The date of his birth is not known with certainty; it has been given as 1520 and as 1515. Died about 1590.

This example of the Renaissance of French sculpture was executed for Catharine of Medicis in memory of her husband, Henry II of France, whose heart was placed in the original urn, supported on the heads of the three female figures, standing back to back, with linked hands, upon a triangular pedestal. These figures represent Catharine herself, the Duchesse d'Etampes, and Madame Villeroy, three of the fairest women of that time. This work was cut out of a single block of marble. The pedestal was made by a different hand, and bears on its three faces inscriptions in Latin, to the following effect:

"Here Catharine has deposited the heart of the king, her husband, wishing she could bury it in her own bosom."

"The united heart of both testifies before men endearing love—a subdued spirit before God."

"The Three Graces (or Charities) rightfully bear on their heads a heart once the seat of the graces (or charities)—a heart that aspired to the highest things."

This monument formerly stood in the Chapelle d'Orleans, Church of the Celestins.

1321

COLOSSAL BUST OF DAVID

H., 2 ft. 10 in.

MICHAEL ANGELO BUONARROTI

Born 1475; died 1564.

This cast is taken from the original colossal statue in marble, 19 feet high, in Florence, representing David about to hurl the stone at Goliath.

1322, 1323

THE PRISONERS, or SLAVES

Original Marble, in the Louvre H., 7 ft. 3 in.

MICHAEL ANGELO BUONARROTI

These statues were designed for a grand monument to Pope Julius II, planned by Michael Angelo, but never executed. The artist gave them to a friend who had nursed him in illness, and he presented them to Francis I, who in turn gave them to the Constable Montmorency for his Château d'Ecouen. During the troubles of the Revolution in 1793 they were found in the stable of the Duc de Richelieu, and were bought for the Republic. They are now in the Louvre, and are the only great works of Michael Angelo in France. They were taken to Florence in 1875 to swell the memorials of the sculptor's mighty genius at the celebration of his birthday.

1324

CUPID

Original Marble, in the Kensington Museum H., 4 ft. 6 in.

MICHAEL ANGELO BUONARROTI

This statue was brought from the Campagna Collection.

1325

SITTING STATUE OF LORENZO DE MEDICI

H., 5 ft. 8 in.

MICHAEL ANGELO BUONARROTI

The original, in the Church of St. Lorenzo, Florence, with a similar statue of his Brother, Giuliano, was erected by order of Pope Leo X. Below them, on the curved tops of their sarcophagi, recline the figures of Dawn and Twilight under Lorenzo, and Day and Night under Giuliano. Reduced copies of these symbolic figures, Nos. 1339 to 1342, furnish an idea of the general form of the monuments

1326

HEAD OF THE STATUE OF GIULIANO DE MEDICI

H., 1 ft. 6 in.

MICHAEL ANGELO BUONARROTI

1327

MASK OF MOSES

H., 2 ft. 7 in.

MICHAEL ANGELO BUONARROTI

From the original of the colossal statue of Moses, executed in marble for the monument of Pope Julius II

1328

BAS-RELIEF OF AN ALTAR-PIECE

H., 4 ft. 3 in.; W., 4 ft. 4 in.

MINO DA FIESOLE

Born 1400; died 1486.

The original of this bas-relief in marble, in the Cathedral of Fiesole, Florence, represents the Virgin between St. Remigius and St. Leonhard, with the infant Jesus below, and St. John worshiping him. One of the saints directs the sitting figure, holding a crutch, to the Saviour.

1329

BUST OF BISHOP LIONARDI SALUTATI

H., 1 ft. 10 in.

MINO DA FIESOLE

From the original marble monument in the Cathedral of Fiesole.

1330

FIVE BAS-RELIEFS

Each, H., 2 ft. 7½ in.; W., 2 ft. 5½ in.

BENEDETTO DA MAJANO

Born 1442; died 1498.

These reliefs are from the marble pulpit of the Church of Santa Croce, Florence, and represent scenes in the life of St. Francis, as follows:

A

MARTYRDOM OF FIVE BRETHREN OF THE ORDER IN MAURITANIA

B

DEATH OF ST. FRANCIS

C

ST. FRANCIS RECEIVING THE STIGMATA, OR IMPRESS, OF THE FIVE WOUNDS OF CHRIST

D

ST. FRANCIS WALKING, UNINJURED, THROUGH FIRE BEFORE THE SULTAN

E

POPE HONORIUS CONFIRMING THE RULES OF THE ORDER OF ST. FRANCIS

1331

HEAD OF ST. GEORGE

Donato di Betto Bardi (Donatello)

From the marble statue of St. George, clad in armor, with cross-emblazoned shield, which stands in an external niche of Or San Michele, Florence.

1332

BUST OF MATTEO PALMIERI

Benedetto da Majano

1333

BUST OF FILIPPO STROZZI

Benedetto da Majano

15th Century

1334

BUST OF PIETRO MELLINI

Benedetto da Majano

Originals, in Marble, of the above three busts are in Florence

15th Century

1335

DAY

1336

NIGHT

1337

DAWN

1338

TWILIGHT

MICHAEL ANGELO BUONARROTI

The above four statuettes are reduced copies from the originals over the tomb of Lorenzo and Giuliano de Medici, at Florence.

1339

SINGING BOYS

Alto-relief. H., 3 ft. 5 in.; W., 2 ft. 2 in

LUCA (DELLA ROBBIA)

Born 1400; died 1481.

Original in Marble, in the National Museum, Florence. It was made about 1440 A. D., for the balustrade of an organ-loft, but never set up.

1340

ARTHUR, KING OF ENGLAND

Original in Bronze. Dated 1513 H., 6 ft. 11 in.

The monument of the Emperor Maximilian I occupies the centre of the nave of the Franciscan Church, or Hofkirk, at Innsbruck.

Maximilian is represented in a kneeling posture on a massive marble sarcophagus, surrounded by 28 statues in bronze of his heroic ancestors in the guise of mourners and torch-bearers. Among these statues, and the finest of all, stands that of King Arthur, attributed to Peter Vischer, of Nuremberg.

1341

THE VISITATION OF THE VIRGIN MARY TO ST. ELIZABETH

H., 4 ft. 9 in.

Original attributed to Luca Della Robbia, in the Church of San Giovanni fuor Civitas-Pistoja.

1342

DEATH AND TRANSITION OF THE VIRGIN

H., 11 ft. 2 in.; W., 7 ft. 3 in.

ANDREA DI CIONE ORCAGNA

Born near the beginning of the 14th century.

The original is a portion of the Marble Tabernacle of the Virgin in the Chapel of Or San Michele, Florence. (Wall panel inserted at head of main stairway.)

1343

PIETÀ GROUP

Original Marble, in the Chapel in St. Peter's, Rome H., 5 ft. 10 in.

MICHAEL ANGELO BUONARROTI

This statue was produced by Michael Angelo in 1499, when he was just twenty-five years old. It is perhaps the most complete part of modern sculpture—genuinely plastic in design and constructed with the finest feeling. The form of the nude figure of Christ is treated with such justness and modesty that the spiritual expression of the beautiful head obtains its full effect. The whole work, however, culminates in the noble and elevated sorrow expressed in the countenance of the mother.

It is the only statue which Michael Angelo ever signed with his name. This is cut on the Virgin's shoulder-belt.

1344

SAINT JOHN BAPTIST

Original in Marble, in the National Museum, Florence H., 4 ft. 5 in.

BENEDETTO DA MAJANO

Born 1442; died 1497.

1345

JUDITH AND HOLOFERNES

Original Bronze, in the Loggia de' Lanzi, Florence, since 1504

H., 17 ft. 6 in.

DONATO DI BETTO BARDI (DONATELLO)

Contemporary with Ghiberti. Died 1468.

After the expulsion of Piero de Medici it was taken from the Plazzo de Medici to the Ringhiera of the Plazzo Vecchio.

1346

SEPULCHRAL MONUMENT—PORTRAIT EFFIGY OF ILARIA DEL CARRETTO

Original in the Cathedral of St. Martino at Lucca

H., 3 ft. 10 in.; L., 7 ft. 6 in.; W., 3 ft.

JACOPO DELLA QUERCIA

Paolo Giunigi, for the time being "Signore" or political master of that city, had lost his wife Ilaria, daughter of the Marchese del Carretto, and desired to erect a monument to her memory. This was in 1413, and Jacopo della Quercia was employed on the work. He produced a rich example of that type of structure in which the effigy of

the deceased reclines on a sarcophagus supported on a basement and overarched by a decorated canopy, which had been first introduced into Tuscan art by Giovanni Pisano in the 13th century, and survived with little organic change, only with the substitution of classical for Gothic forms of design and molding, until the time of Andrea Sansovino, in the 16th. But within twenty years of the completion of Jacopo's work the fury of the Lucchese populace broke out against their ruler Giunigi. He was overthrown and cast out of the city, and during the outbreak even the monument he had raised in honor of his wife was desecrated. Its central figure, however, the recumbent effigy of the lady, with the carved sarcophagus on which it rests, escaped destruction, and is still to be seen where it was then deposited—on the floor of the church, near the entrance to the sacristy.

1347

BACCHUS

Original Marble, in the National Museum, Florence H., 4 ft. 8 in.

JACOPO SANSOVINO (1477-1570)

1348

ANDROMEDA DELIVERED FROM THE SEA-MONSTER BY PERSEUS

From the Bronze Model in the National Museum, Florence

H., 2 ft. 10 in.; W., 3 ft. 2 in.

BENVENUTO CELLINI

1349

ARCHER (BOGENSCHUTZEN GROUP)

H., 3 ft. 10 in.

Attributed to PETER VISCHER

From the Original Bronze in the Germanic Museum, Nuremberg. It is a question whether we may regard the statue of Apollo as an Archer, now in the Germanic Museum, formerly in the shooting-house of the town, as a genuine work of Peter Vischer, but the model and cast may be ascribed with certainty to one of his sons, and this is partly confirmed by the date inscribed on the base, 1532.—[*Hist. Sculp., Lübke.*]

THE SUN VOW

By H. A. MacNeil

(See No. 2037)

Modern Sculpture

ANTRAKOSKY *Russian School*

2001

HEAD OF ST. JOHN THE BAPTIST

Cast H., 1 ft. 11 in.

Gift of Professor Louis Amateis.

BARTLETT, PAUL WAYLAND *American School*

Born New Haven, Conn., 1865. Pupil of Cavelier, Fremiet and Rodin, in Paris. Member: National Sculpture Society, 1893; National Institute of Arts and Letters; American Academy of Arts and Letters; American Art Association of Paris (acting president); Royal Academy of Belgium (associate); Institute of France (corresponding); National Academy of Design (associate), 1916; National Academician, 1917. Awards: honorable mention, Paris Salon, 1887; gold medal, Pan-American Exposition, Buffalo, 1901; grand prize, St. Louis Exposition, 1904; first medal, Liege Exposition, 1905; Chevalier of the Legion of Honor, 1895, Officer, 1908.

2002

MICHAEL ANGELO

Cast. Original Bronze, Reading Room, Library of Congress H., 7 ft. 9 in.

Gift of the Sculptor.

BOSCHETTI, B. *Italian School*

2003

STATUETTE OF AUGUSTUS CÆSAR

Bronze. Original Marble, in Vatican, discovered in 1863 H., 3 ft.

BROOKS, RICHARD EDWIN *American School*

Born Braintree, Mass., 1865; died, Boston, Mass., May 2, 1919. Pupil of T. H. Bartlett, in Boston; Colarossi Academy, in Paris, under Aube and Injalbert. Member: National Sculpture Society, 1907; National Institute of Arts and Letters. Awards: Honorable mention, Paris Salon, 1895; third class medal, Paris Salon, 1899; gold medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; silver medal for medals, Panama-Pacific International Exposition, San Francisco, 1915.

2004

MEMORIAL TO ELIPHALET FRASER ANDREWS

(Principal of the Corcoran School of Art, 1887-1902.)

Bronze. 1917. Placed in Art School Entrance.

H., 2 ft. 7 in.; W., 2 ft. 1 in.

Gift of former pupils of Mr. Andrews.

BROWN, HENRY KIRKE *American School*

Born Leyden, Mass., February 24, 1814; died Newburgh, N. Y., July 10, 1886. Pupil of Chester Harding.

2005

BUST OF VICE-PRESIDENT JOHN C. BRECKENRIDGE

Marble. H., 1 ft. 9 in.

Gift of George Taylor, Esquire.

BUSH-BROWN, HENRY KIRKE *American School*

Born Ogdensburg, N. Y., April 21, 1857. Pupil of National Academy of Design, New York; and Henry Kirke Brown; studied in Paris and Italy. Member National Sculpture Society, 1893; National Arts Club; New York Architectural League, 1892; Society of Washington Artists.

2006

BUST OF DR. JAMES C. HALL

Bronze. 1880. H., 1 ft. 10 in.

2007

STATUETTE OF A COW

Bronze. 1883. H., 9 in.

CANOVA, ANTONIO *Italian School*

Born Possagno, Venetian Alps, 1757; died 1822. Pupil of his grandfather, Pasino Canova; also Toretto, a sculptor. President of Academy of St. Luke. In 1816 given title of Marquis of Ischia, with annual pension of three thousand crowns.

2008

VENUS FROM THE BATH

Cast. Original Marble in Florence. H., 5 ft. 6¾ in.

2009

COLOSSAL HEAD OF NAPOLEON I

Marble replica, by Canova, of his head of the colossal statue of Napoleon I, modelled from the Emperor at Paris in 1805.

H., 2 ft. 4 in.

THE GREEK SLAVE

By Hiram Powers

(See No. 2044)

2010 and 2011

THE TWO BRONZE LIONS in front of the main entrance to the Gallery are copies from the originals in marble by Antonio Canova, at the monument of Pope Clement XIII, St. Peter's, Rome.

CARONI, EMMANUELE — *Milanese School*

2012

YOUTH AS A BUTTERFLY

Marble. H., 5 ft. 4 in.

CLODION, CLAUDE MICHEL — *French School*

Born 1738; died 1814.

2013

BAS-RELIEF

Cast. H., 2 ft. 5 in.; W., 4 ft. 5 in.

2014

FAUNS

Cast. H., 1 ft. 9 in.

CONNER, JEROME — *American School*

Born Ireland, October 12, 1875. Self-taught.

2015

THOMAS MOORE

Bronze. H., 2 ft. 9 in.

Gift of Admirers of the Poet in the District of Columbia.

CRAWFORD, THOMAS — *American School*

Born New York City, March 22, 1813; died London, October 16, 1857.

2016

THE PERI AT THE GATES OF PARADISE

Marble. H., 5 ft. 5 in.

This statue embodies the poem in "Lalla Rook," by Thomas Moore.

DUNBAR, ULRIC STONEWALL JACKSON

Born London, Canada, January 31, 1862. Pupil of Frederick A. T. Dunbar and Art School, Toronto, Canada. Member Society of Washington Artists. Awards: Bronze medal, Columbian Exposition, Chicago, 1893; prize, Pan-American Exposition, Buffalo, 1901; prize, Atlanta Exposition, 1902; prize, Seattle, Washington, 1906; St. Louis Exposition, 1904; silver medal, Panama-Pacific International Exposition, San Francisco, 1915.

2017

BUST OF WILLIAM WILSON CORCORAN

(The Founder of The Corcoran Gallery of Art. Born December 27, 1798. Died February 24, 1888.)

Marble. H., 1 ft. 11 in.

2018

BUST OF VICE-PRESIDENT THOMAS A. HENDRICKS

Cast. H., 2 ft. 4 in.

ELLICOTT, HENRY JACKSON *American School*

Born in Anne Arundel County, Md., June 23, 1847; died Washington, D. C., February 11, 1901. Pupil of National Academy of Design, New York; also of Brumidi, Powell and Leutze.

2019

BUST OF SAMUEL H. KAUFFMANN

(President, The Corcoran Gallery of Art 1894-1906.)

Bronze. H., 2 ft.

Gift of Mr. Kauffmann.

2020

BUST OF GEORGE YOST COFFIN

Bronze. H., 2 ft. 4 in.

Gift of Mrs. Mary A. Yost.

GALT, ALEXANDER *American School*

Born Norfolk, Va., 1827; died Richmond, Va., 1863.

2021

BACCHANTE

Marble. H., 2 ft. 1 in.

GIBSON, JOHN *English School*

Born Conway, North Wales, 1791; died Rome, 1866. Pupil of Canova and Thorwaldsen. Member of Royal Academy of London, 1836.

2022

VENUS

Cast after the original marble, in London. H., 6 ft

GREGOIRE, L.

2023

ALSACE (Bust)

Cast. H., 1 ft. 9 in.

Gift of W. G. Metzerott, Esquire

GUARNERIO, PIETRO *Italian School*

2024

FORCED PRAYER

Marble. 1875. H., 2 ft. 10 in.

HART, JOEL T. *American School*

Born Clark County, Ky., February 10, 1810; died Florence, Italy, 1877. Self taught.

2025

BUST OF HENRY CLAY

Marble. H., 2 ft. 3 in.

HOUDON, JEAN ANTOINE *French School*

Born Versailles, March 20, 1741; died July 15, 1828. Pupil of Academy of Painting and Sculpture and École des Éleves Protégés, in Paris, and the Academy, in Rome. Awarded Prix de Rome, 1761.

2026

HEAD OF GEORGE WASHINGTON

Cast from a mould made by Clark Mills after the original cast, in plaster, by Houdon. H., 10 in.

Gift of James D. Smith, Esquire

2027

MASK OF GEORGE WASHINGTON

Cast. H., 1 ft. 1 in.

Gift of Edward J. Stellwagen, Esquire

2028

BUST OF JOHN PAUL JONES

Cast. H., 2 ft. 4 in.

Gift of Francis D. Millet, Esquire

2029

VOLTAIRE (Sitting Figure)

Cast. Original marble in the Vestibule of Theatre Français, Paris. H., 4 ft. 5 in.

2030

BUST OF JOEL BARLOW

Cast. H., 18 in.

Gift of Peter Barlow, Esquire

IVES, CHAUNCEY B. *American School*

Born Hampden, Conn., 1812. Pupil of Hezekiah Augur.

2031

STATUE OF A CHILD

Marble. H., 3 ft. 1 in.

Gift of Senator John B. Henderson

KEMEYS, EDWARD *American School*

Born, Savannah, Ga., January 31, 1843; died Washington, D. C., May 11, 1907. Self taught, studying in New York and Paris. Awards: medal, Columbian Exposition, Chicago, 1893; bronze medal, St. Louis Exposition, 1904.

2032

JAGUAR LOVERS

Bronze. H., 1 ft. 2 in.; W., 1 ft. 6 in.

2033

HOWLING COYOTE

Bronze. H., 2 ft. 1 in.; W., 9½ in.

KING, JOHN C. *Scotch School*

2034

BUST OF COMMODORE CHARLES MORRIS, U. S. N.

Marble. 1850. H., 2 ft. 5 in.

LA FARGE, JOHN *American School*

Born New York, March 31, 1835; died Providence R. I., November 14, 1910. Specialty, mural decoration and stained glass. Pupil of Couture, in Paris, and William Hunt, in Boston. Awards: Gold medal, Pan-American Exposition, Buffalo, 1901; Chevalier of the Legion of Honor; diploma, with medal of honor, for distinguished service in art, St. Louis Exposition, 1904; medal of honor, Architectural League of New York, 1909. Member of National Academy of Design, 1869; Society of American Artists, 1877 (president); National Society of

Mural Painters (honorary president); New York Water Color Club; American Institute of Architects (honorary); National Institute of Arts and Letters.

2035

HOLLYHOCKS

Gilded cast. H., 5 ft. 4 in.; W., 2 ft. 6 in.

LE LORRAIN, ROBERT *French School*

Born Paris, 1666; died Paris, 1743.

2036

HORSES OF THE SUN

Cast. From the original at Hôtel de Rohan, Paris

H., 17 ft. 7 in.; W., 12 ft.

MACNEIL, HERMAN ATKINS *American School*

Born Everett, Mass., February 27, 1866. Pupil of Massachusetts Normal Art School, Boston; Chapu at Julian Academy and Falguiere at École des Beaux Arts in Paris. Member: National Sculpture Society, 1897 (ex-president); National Academy of Design (associate), 1905; National Academician, 1906; Society American Artists, 1901; New York Architectural League, 1902; New York Municipal Art Society; National Institute of Arts and Letters. Awards: Rinehart Roman Scholarship, 1896-1900; designer's medal, Columbian Exposition, Chicago, 1893; silver medal, Atlanta Exposition, 1895; silver medal, Paris Exposition, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902; commemorative gold medal, St. Louis Exposition, 1904; commemorative medal, Jewish Settlement in America; gold medal, Buenos Ayres Exposition, 1910; gold medal for medals, Panama-Pacific International Exposition, San Francisco, 1915; medal of honor for sculpture, New York Architectural League, 1917.

2037

THE SUN VOW

Bronze. H., 4 ft. 9 in.

MANSHIP, PAUL H. *American School*

Born St. Paul, Minnesota, December 25, 1885. Studied at St. Paul School of Fine Arts and the Pennsylvania Academy of the Fine Arts, Philadelphia. Member: National Sculpture Society 1912; New York Architectural League 1913; Associate, National Academy of Design 1914, National Academician 1916. Awards: American Academy in Rome Scholarship 1909-1912; Barnett prize, National Academy of Design,

1913; Widener gold medal, Pennsylvania Academy of the Fine Arts, 1914; gold medal Panama-Pacific International Exposition, San Francisco, 1915; Helen Foster Barnett prize, National Academy of Design, 1917.

2037A

DANCER AND GAZELLES

Bronze. 1916. H., 70 in.

MEADE, LARKIN G. *American School*

Born Chesterfield, N. H., January 3, 1835. Pupil of Henry Kirke Brown and companion of J. Q. A. Ward.

2038

ECHO

Marble. 1863. H., 2 ft. 10 in.

MILLS, CLARK *American School*

Born New York State, 1815; died Washington, D. C., January 12, 1883. Self taught. Awarded gold medal by City Council of Charleston, S. C.

2039

BUST OF GEORGE WASHINGTON

Bronze. 1849. From Houdon's original plaster bust, 1785. H., 1 ft. 6 in.

2040

BUST OF JOHN C. CALHOUN

Bronze. 1850. The original, in plaster, was taken from life by Mr. Mills in 1845. H., 2 ft. 1 in.

Gift of the Sculptor

2041

STATUETTE OF THE SCULPTOR'S MOTHER

Bronze. Exhibited in library. H., 1 ft. 2 in.

Gift of the Sculptor

O'CONNOR, JR., ANDREW *American School*

Born Worcester, Mass., June 7, 1874. Pupil of his father; of Daniel Chester French, in New York; studied in England and France. Awards: Bronze medal, Pan-American Exposition, Buffalo, 1901; second class medal, Paris Salon, 1906.

2042

ADAM AND EVE

Marble; Indiana limestone pedestal. H., 4 ft. 3 in.; W., 5 ft.

Gift of Edward Tuck, Esquire

2043

BUST OF EDWARD TUCK, ESQUIRE

Bronze. H., 2 ft. 1 in.

Gift of the Sculptor

PEYRE, CH. RAPHAËL *French School*

Born Paris, June 5, 1872. Pupil of Falguiere and Mercie. Member of The Society of French Artists, The Society of Architects and Landscape Painters of France, etc. Graduate Professor of Sculpture in the School of the City of Paris. Awards: Two gold medals obtained in Official Expositions of The Society of French Artists. Several silver and bronze medals from State Expositions.

2043A

CRUSADING FOR RIGHT

Bronze. H., 33 in.

POWERS, HIRAM *American School*

Born Woodstock, Vt., July 29, 1805; died Florence, June 27, 1873.

2044

THE GREEK SLAVE

Marble. 1846. H., 5 ft. 2 in.

2045

BUST OF THE LATE WILLIAM J. STONE (Engraver)

Marble. H., 2 ft. 1 in.

Gift of Mrs. W. J. Stone

2046

PROSERPINE

Marble bust. 1857. H., 2 ft. 1 in.

2047

GENEVRA

Marble bust. 1837. H., 2 ft.

PROCTOR, ALEXANDER PHIMISTER *American School*

Born Bozanquit, Ontario, Canada, September 27, 1862. Pupil of National Academy of Design and Art Students' League, in New York; Puech and Injalbert, in Paris. Member: National Academy of Design, Associate, 1901; National Academician 1904; Society of American Artists, 1895; American Water Color Society; New York Architectural League, 1899; National Sculpture Society, 1893; National Institute of Arts and Letters; Artists' Aid Society. Awards: Medal, Columbian Exposition, Chicago, 1893; Rinehart Scholarship to Paris, 1895-1900; gold medal,

Paris Exposition, 1900; gold medal for sculpture and silver medal for painting, St. Louis Exposition, 1904; New York Architectural League medal, 1911; gold medal, Panama-Pacific International Exposition, San Francisco, 1915.

2048

INDIAN WARRIOR

Bronze. Awarded gold medal, Paris Exposition, 1900.
H., 3 ft. 4 in.; W., 11 in.; L., 1 ft. 8 in.

2049

INDIAN AND BUFFALO GROUP

Bronze. H., 1 ft. 6 in.; W., 10 in.; L., 2 ft. 4 in.

RAUCH, CHRISTIAN *German School*

Born Arolsen, Waldeck, 1777; died Dresden, 1857.

2050

BUST OF ALEXANDER VON HUMBOLDT

Marble. Executed for Mr. Corcoran at the particular request of Humboldt. H., 2 ft.

REMINGTON, FREDERIC *American School*

Born Canton, N. Y., October 4, 1861; died Ridgefield, Conn., December 26, 1909. Painter, illustrator and sculptor. Studied one year at Yale Art School; otherwise self taught. Member: Associate National Academy of Design; National Institute of Arts and Letters. Awarded silver medal for sculpture, Paris Exposition, 1889.

2051

THE MOUNTAIN MAN

Bronze. H., 2 ft. 4 in.; W., 10 in.; D., 1 ft. 6 in.

2052

OFF THE RANGE

Bronze. H., 2 ft. 7 in.; W., 2 ft. 4 in.; D., 2 ft.

RIMMER, DR. WILLIAM *American School*

Born Liverpool, England, February 20, 1816, died South Milford, Massachusetts, August 20, 1879. Sculptor, painter and art anatomist. Studied medicine and began practice at East Milton, Massachusetts, in 1855, after which he began to produce works in painting and sculpture. He published the volume "Art Anatomy" in 1877. From 1866, Dr.

Rimmer taught art anatomy for several years at Cooper Institute and was professor of anatomy and sculpture at the Boston Museum of Fine Arts from 1876.

2052A

HEAD OF A WOMAN

Granite. H., 2 ft.

Gift of Mrs. Henry Simonds.

RINEHART, WILLIAM H. *American School*

Born Carroll County, Md., 1825; died Rome, October 28, 1874. Pupil of Maryland Institute, Baltimore, Md.

2053

BUST OF PENSEROSO

Marble. 1863. H., 2 ft. 4 in.

2054

ENDYMION

Marble. 1874. H., 2 ft. 2 in.; W., 4 ft. 4½ in.; D., 1 ft. 6 in.

2055

SLEEPING CHILDREN

Marble. 1874. H., 1 ft. 4 in.; L., 3 ft.; D., 1 ft. 7 in.

2056

CLYTIE

Cast. Original marble in Peabody Institute, Baltimore, Md. H., 5 ft.

ROSA, ERCOLE *Italian School*

2057

A STUDY FROM NATURE

Cast. H., 2 ft.

Gift of Professor Louis Amateis

SAINT-GAUDENS, AUGUSTUS *American School*

Born Dublin, Ireland, March 1, 1848; died Cornish, N. H., August 3, 1907. Pupil of Cooper Union and National Academy of Design, New York City; and of M. Jouffroy, Ecole des Beaux Arts, Paris. Member (corresponding) Institute of France; Officer, Legion of Honor, 1901; Royal Academy of the Sciences and Letters of the Beaux Arts, Belgium; American Academy in Rome, 1905; International Society of Sculptors, Painters and Gravers, London; Society of American Artists (founder); National Academy of Design. Honorary degrees: LL. D., Harvard University, 1897; L. H. D., Princeton University.

1897; LL. D., Yale University, 1905. Awards: Medal of Honor, Paris, 1900; Special medal of honor, Pan-American Exposition, Buffalo, 1901; Grand prize, St. Louis Exposition, 1904.

2058

THE PURITAN

(Deacon Samuel Chapin)

Cast. From the original bronze at Springfield, Mass. Signed and dated 1887. H., 8 ft. 8 in.

SAINT-GAUDENS, LOUIS *American School*

Born New York, January 8, 1854; died Cornish, N. H., March 8, 1913. Pupil of École des Beaux Arts, Paris, and of his brother, Augustus Saint-Gaudens. Member of National Sculpture Society. Awarded silver medal. Pan-American Exposition, Buffalo, 1901.

2059

MURAL TABLET TO PROFESSOR JOSEPH HENRY

Cast. Original marble in Marquand Chapel, Princeton University. H., 7 ft. 4 in.; W., 4 ft. 1½ in.

Gift of Miss Henry

SIMMONS, FRANKLIN *American School*

Born Webster, Maine, January 11, 1839; died Rome, Italy, December 6, 1913. Knighted by King Humbert of Italy.

2060

PORTRAIT OF MISS NETTIE LOUVISA WHITE

Marble bas-relief. H., 1 ft. 6 in.; W., 1 ft. 1 in.

Gift of Miss White

SLEETH, MRS. L. MACDONALD *American School*

Pupil of James McNeill Whistler. Member of Mark Hopkins Institute of Art, San Francisco, Cal.

2061

BUST OF GENERAL JOHN M. WILSON

Marble. 1911. H., 2 ft. 8 in.

THORWALDSEN, BERTEL — *Danish School*

Born Copenhagen, 1770; died 1844.

2062

VENUS

Cast. Original marble in the Thorwaldsen Museum, Copenhagen — H., 5 ft.

TROMBETTA, E. — *Milanese School*

2063

THE FIRST STEP

Marble. 1876. — H., 2 ft. 6 in.

VELA, VINCENZO — *Swiss by birth*

2064

LAST DAYS OF NAPOLEON I

Marble replica of original at Versailles. 1871. — H., 7 ft. 3 in.

From the John Taylor Johnston Collection

VONNOH, BESSIE POTTER — *American School*

Born St. Louis, Mo., August 17, 1872. Pupil of Lorado Taft at the Art Institute of Chicago. Member: National Sculpture Society, 1898; Associate, National Academy of Design, 1906; National Association of Portrait Painters. Awards: Second prize, Nashville Exposition, 1897; bronze medal, Paris Exposition, 1900; honorable mention, Pan-American Exposition, Buffalo, 1901; gold medal, St. Louis Exposition, 1904; silver medal, Panama-Pacific International Exposition, San Francisco, 1915.

2065

ENTHRONED

Bronze. — H., 1 ft.; W., 8 in.; D., 10 in.

Gift of the Sculptor

2066

DAY DREAMS

Bronze. — H., 10 in.; W., 1 ft. 9 in.; D., 1 ft.

WARD, JOHN QUINCY ADAMS — *American School*

Born Urbana, Ohio, June 29, 1830; died New York City, May 1, 1910. Pupil of Henry Kirke Brown. Awards: Gold medal and diploma of honor for distinguished service in art, St. Louis Exposition, 1904;

medal of honor, Architectural League of New York, 1909. Member of National Academy of Design, 1863; New York Architectural League, 1890; National Sculpture Society (first president, 1896-1904, and thereafter honorary president); American Institute of Architects (honorary); National Institute of Arts and Letters.

2067

INDIAN HUNTER

Cast. Original bronze in Central Park, New York. A bronze replica, cast from this exhibit, marks the Sculptor's grave at Urbana, Ohio. H., 5 ft. 6 in.

Gift of the Sculptor

WHITING, ONSLOW *English School*

2068

TAKING THE GUNS INTO ACTION AT COLENSO

Bronze plaque from the original H., 1 ft. 6 in.; W., 3 ft. 6 in.

Gift of Alfred Mosely, C. M. G., of Hadley Wood, England

SCULPTOR UNKNOWN

2069

THE VEILED NUN

Marble bust. Copy. H., 1 ft. 8 in.

SCULPTOR UNKNOWN

2070

SHAKESPEARE

Marble bust. H., 2 ft. 6 in.

SCULPTOR UNKNOWN

2071

ISIS

Marble bust. H., 1 ft. 6 in.

PANTHER SEIZING A STAG

By Antoine-Louis Barye

(See No. 3032)

Original Bronzes by Antoine-Louis Barye

ANTOINE-LOUIS BARYE

Born, Paris, France, September 15, 1796; died there, June 25, 1875.

Barye was the only sculptor who belonged to that famous group of artists known as the "Barbizon School" or the "Men of 1830." The other members of this noted coterie—Corot, Rousseau, Millet, etc.,—were all painters. He was the son of a silversmith who came to Paris from Lyons.

From his earliest childhood, Barye showed a pronounced inclination for the fine arts. As a youth he entered the shop of an engraver by the name of Fourier. In 1812, at the age of 16, he was conscripted into the army, and was assigned to the topographical engineers, which gave him a limited opportunity for continuing his studies. In 1814, with the fall of Napoleon, he resumed his work as an engraver, but abandoned it very shortly thereafter in order to follow the profession of a sculptor, entering the studios of the sculptor, Bosio, and of the painter, Gros.

Like many great artists, Barye suffered reverses and disappointments. He entered, unsuccessfully, various competitions for medals and honors, and his work was frequently refused by the Salon. Barye, however, was not discouraged, and he lived to see the recognition of his work. It is recorded that his wife once said to him, "You must be more careful to see that the signature upon your works is more readable," to which Barye replied, "Fear not, in twenty years it will be looked for with a maynifying glass."

In the production of small sculptures of animals, in bronze, Barye's work stands today second to that of no one. His knowledge of the anatomy of animals and of their natural traits was so profound, and his genius as a sculptor was so extraordinary, that his sculptures are recognized today throughout the world as the product of a great master in his chosen field of endeavor.

The 107 examples of his work listed below (which, with one or two exceptions, is the most complete collection of Barye's work extant) were all secured for this Gallery directly from the great artist himself, in 1873, by one of the trustees of this institution.

3001 Duke of Orleans (1840)	14x13
3002 Amazon, Costume of 1830	14½x14
3003 Gaston de Foix (1833)	14½x11½
3004 Charles VII, the Victorious (1839)	11½x10
3005 Tartar Warrior Checking His Horse With bronze stand, Arabesque	13½x13½
3006 Two Arab Horsemen Killing Lion	14½x15
3007 African Horsemen Surprised by Serpent	8½x10
3008 Elephant, with Indian Mounted, Crushing Tiger	10½x12
3009 Roger and Angelica, Mounted on Hippogriff (1846)	20x27
3010 Candelabras (pair), with nine lights, decorated with six figures, mascarons, and chimeras (1846) Originals made for Duc de Montpensier	37
3011 Minerva	12
3012 Juno	12
3013 Theseus and Minotaur (1848)	18x10
3014 Theseus and Centaur (1850)	13½x14½
3015 Ape Riding a Gnu	9x10
3016 Two Young Bears Fighting (1833)	8½x 6
3017 Bear Sitting	5¼x 6½
3018 Beagle Standing	6x 8½
3019 Wolf Holding a Stag by the Throat	8x17
3020 Two Young Lions Wrestling	8x 6
3021 Lion Devouring a Doe (1837)	5x11
3022 Lion and Serpent (1832)	10x12
3023 Lion Sitting (1836)	14x12
3024 Lioness of Senegal	8x11½
3025 Lioness of Algiers	8x11½
3026 Lion Walking (1836)	9x16
3027 Tiger Walking (1836)	8½x16½

3028	Tiger Surprising an Antelope	13½x24
3029	Tiger Surprising a Deer	6½x10
3030	Tiger Devouring a Gavial (Crocodile) (1831)	7½x19½
3031	Tiger Devouring a Gazelle	5¼x12
3032	Panther Seizing a Stag	15x22
3033	Panther of India	5x10½
3034	Panther of Tunis (1840)	5¼x10½
3035	Panther Surprising a Civet-Cat	4x 9
3036	Jaguar Walking	4¾x 9
3037	Jaguar Standing (1840)	5x 9
3038	Jaguar Sleeping	3½x 9
3039	Jaguar Devouring Crocodile	3x 9½
3040	Ocelot Carrying a Heron	6½x11½
3041	Elephant of Asia (1833)	5x 8
3042	Elephant of Africa	5x 7¼
3043	Horse Surprised by a Lion (1834)	15½x15
3044	Horse, Half-Blood. Head lowered	7½x11½
3045	Horse, Turkish. Right foot raised	11½x12½
3046	Horse, Turkish. Left foot raised	11½x12
3047	Dromedary, Egyptian. Reduction	5¾x 6¾
3048	Elk Surprised by a Lynx (1834)	8½x11½
3049	Deer Attacked by Two Scotch Hounds (1833)	17x21
3050	Stag, Doe, and Fawn	9x 8½
3051	Virginia Deer Biting Its Side (1837)	10x14
3052	Bull on the Defensive (1841)	7x11½
3053	Bull Rearing, Attacked by a Tiger (1837)	9x11
3054	Bull Dragged to Earth by a Bear (1839)	5½x11
3055	Eagle Holding a Heron	12x12½
3056	Crocodile Devouring an Antelope	6½x14
3057	Python Swallowing a Doe (1840)	3¼x10½
3058	Python Strangling a Gazelle	6x13
3059	Python Crushing a Crocodile (1840)	6½x10½
3060	Huntsman, Costume Louis XV	7½x 7
3061	Bear Overthrown by Three Mastiffs (1833)	10x13½
3062	Bear Flying from Three Dogs	12x18
3063	Greyhound and Hare	8x13
3064	Wolf Walking	9x14
3065	Greyhound Reclining	2½x10
3066	Bufalo of Egypt	6x 8
3067	Camel. Head turned to right	4½x 4½
3068	Greyhound Sleeping	7½x13¼
3069	African Badger Robbing Nest	4x 6
3070	Lion of the Column of July (1838). Bas-relief	8½x16½
3071	Warrior of the Caucasus	7½x 6¾
3072	Peasant. Mediaeval	12x10
3073	Leopard Crouching	3x 7

3074 Deer (Axis) 5x 5½
3075 Deer of the Ganges 6½x6¼
3076 Bull Standing. Small 3½x 5½
3077 Card Receiver, with Fawn's Feet 3¾x 7½
Ornamented with grapes
3078 Card Receiver 5½x 7
Ornamented with owls and panthers' heads
3079 Candlestick (two lights) 10x10
Ornamented with owls and panthers' heads
3080 Candlestick 7x 3¼
Ornamented with owls and panthers' heads
3081 Candlestick 10x 4½
Greek designs, with Syracuse medallions
3082 Candlestick, with Fawn's Feet. 9½x 3½
Ornamented with bell-flowers and serpents
3083 Candlestick 12½x 5¼
Ornamented with bell-flowers, leaves, and scarabee
3084 Candlestick. Small, with handle 3¾x 4½
Ornamented with ivy leaves
3085 Perfume-Burner 4x 2½
Ornamented with chimeras
3086 Paroquet Seated on a Tree 7¾x 5
3087 Pheasant Walking. Head turned to left 4¾x 8¼
3088 Pheasant Walking. Head turned to right 4¾x 8¼
3089 Wolf Caught in a Trap 4½x 5
3090 Virginia Deer. Left foot raised 6½x 6
3091 Doe Reclining (Dated 1840) 3½x 5½
3092 Fawn Reclining (Dated 1840) 1¾x 4¾
3093 Rabbits (Group, two) 2x 3½
3094 Turtle 1¼x 4
3095 Crocodile 1½x 7¾
3096 Candelabras (pair), with three lights, Antique design, ornamented with serpent, leaves, chimeras, claw feet, and surmounted with storks 31½
3097 Theseus Slaying the Centaur (1850) 50x51
3098 Jaguar Devouring a Hare (1850) 15½x38
3099 Leopard. Bas-relief (1831). Bronze frame 3x 5½
3100 Panther. Bas-relief (1831). Bronze frame 3½x 6½
3101 Virginia Deer, with Antlers. Bas-relief (1831) 4x 5½
3102 Genet Carrying a Bird. Bas-relief (1831). Bronze frame 3x 5
3103 Axis 4½x 6¼
3104 Tiger Hunt. Water-color sketch
3105 Sleeping Lions. Water-color sketch
3106 Bear Erect 9¾
3107 General Bonaparte (1838) 14x13
3108 Lion Striking at a Serpent 7x 5½
Bequest of the late Caroline Henry

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